

BHAVABHUTI'S

# Uttar-Ram-Charita.

Acc No 608

## PART II

( Full Notes, Introduction & Appendices etc. )

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By

Prof. S. R. Marathe

## PUBLISHER'S NOTE.

I regret that it is too late for this part to be in the hands of the purchasers as it was due to be published in mid-August. There were certain reasons which impeded the progress of the book while in print. The number of the pages in the book exceeds by far the number which was originally intended to be printed by way of notes. Again the sudden outbreak of European War increased the prices of paper in the market which added to the difficulty.

For these reasons the price of the book is enhanced.

378, Shanwar peth, Poona 2.  
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D. R. Nagarkar.

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Sanakrit is believed to be the language of the god 'Girvanavani'. It is in sanskrit that the ancient scriptures Vedic and Pauranik religion stand. The Vedic literature admittedly the most ancient record of any people of the world and forms the source of the earliest history of mankind as whole.

"The world of the Veda is a world by itself; and its relation to the rest of sanskrit literature is such that it throws light over the whole historical development of the Indian mind.

The history of the sanskrit literature divides itself into two great ages, Vaidika and Laukika, sacred and profane. The Mahabharat War is the dividing line between the two.

There are four Vedas-Rik (ऋक्), Yojur (यजुस्), Sama (साम) and Atharvan (अथर्वण) and each Veda has Samhita (mantra Brahmana, Sutra and Upanisad. The first three together are called Trayi (त्रयी).

The Sutra literature forms a connecting link between the Vedic and classical sanskrit. Sutra means a 'string' and compatibly with this sense all work of the style are an uninterrupted chain of short sentences linked together in a most concise form.

Upanisads are expressions of philosophical concepts embodying the beginning and progress of esoteric ideas, which had, to a large extent, been mentioned in Aranyakas - writings supplementary to Brahmins.

The distinction between the periods is marked by changes both in the language and subject-matter.

The grammatical study of the Vedas had the effect of fixing the frame of the language which came to be recognised as Bhasa.

The estrangement of the civic language from that of the masses, accelerated by the assimilation of the aboriginal races, resulted in the formation of the popular dialects—the 'prkrāits'. A greater unity however came to be established among the various dialects of the different Indo Aryan tribes as the result of their immigration into India, which they made their home.

The most notable of the grammatical changes were the disappearance of the subjunctive mood and the reduction of infinitives.

The vocabulary of the language has undergone a considerable change. Many new words have been added probably through continental borrowings.

The Vedic literature deals with its various subjects only in their relation to sacrifices, whereas the classical discusses them in their general relations.

The difference of metre also forms a broad line of demarcation between the two periods.

The regular and continuous Anushtubh sloka is a Metre unknown during the Vedic age and every work written in it may be put down as post-Vedic. In the Vedas there are various metres such as गायत्री, त्रिष्टुप्, जगती Et. The अनुष्टुप् is also used in the Vedas (as in the पुरुषसूक्त), but rarely, and it is not so regular as we find it in the Ramāyaṇa and other works of classical Sanskrit literature. It is for this reason that the अनुष्टुप् as first employed by Valmiki is called 'तन च्छंदसामवतारः' (Tanner's Rama Charit Act II).

The languages of the world have been divided into three families, the Aryan or Indo-European, the Semitic and the Turanian. The first comprises the Indian branch, consisting of Sanskrit, Pali and Prakrits and the modern vernaculars of Northern India.

It has however been said by eminent scholars that at one time sanskrit was the one language spoken all over the world.\* 'Sanskrit is the original source of all European languages of the present day.'

The literature of sanskrit presents two varieties of the language. Of these the most ancient is that found in the hymns of the Rigveda Samhita. In fact the Vedic dialect is the first record of the sanskrit tongue, from which by processes of phonetic decay and natural elision the later language has been perfected.

"The Brahmins of the Rk. and Yajus present the second stage." The Brahmins are the best representatives of the extant of the verbal portion of that language of which Panini writes the grammar.

Yaskas' Nirukta forms the intermediate link between the Vedic and the non-vedic literature.

Linguistic progress had by the time of Katyayana and Patanjali modified Panini's denotation and introduced new changes in the grammar of the language.

Katyayana's Vartikas and Patanjali's Mahabhasya are devoted to the proper interpretation of the sutras and to the apt introduction of the missing links.

The epics, earliest specimens of Kavyas and dramatic plays, the metrical smritis belong to the classical period. Panini's work contains the grammar of middle sanskrit, while Katyayana's that of classical sanskrit. [The forms which the language assumed at this time became the standard for later writers to follow, and Katyayana and Patanjali are now the generally acknowledged authorities on all points concerning the correctness of sanskrit speech.

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\* Hindu Superiority, 272. 3. A. 1 Dubois' Bible in India; Max Muller's Science of language' I. 225-6.

After the epoch of Ashtadhyayi a change came over literary styles. Attributes attracted greater attention and compounds could alone compress long dependent sentences into the needed form. The fluent or simple style came gradually to be displaced by the formation or attributive style.

The Puranas and Itihasas were composed at the transitional stage in the history of literary styles. The artificial style was greatly developed in the field of philosophy and dialectics.

The philosophical style set in, and continued to a degree of mischief, which is now beyond all reformation. Shankara represents the middle stage. His explanations are aided by dialectic terminology. The sentences are much longer than those of the earlier writers and the construction is more involved.

But his language is fluent and perspicuous but not petrified as that of later writers. The last stage is reached in the works of the Naiyayikas. They hate the use of verbs. The ablative singular and the indclinable particles play a prominent part in their composition. The style is one of solidified formulae, rather than of varying discourse. The result is that the movement which started with the simple sentence and predicative construction has arrived at a stage where the original character is entirely modified and the sanskrit language has become a language of abstract nouns and compound words.

### THE SPIRITUAL ASPECT.

The Hindu grammarians are not content with the mere formulation of rules for the formation of words and sentences, but the spiritual aspect of sound seems to have made a deep impression upon their mind and left its stamp on their whole outlook regarding 'sabda'. Enquiries into the ultimate nature of 'vak' led them to a sublime region 'sadhana'-a region of perfect bliss and pure consciousness. The study of grammar gave rise to a

spiritual vision which enabled the 'vag-yogavid' to visualise Brahman in the string of letters (वर्णमाला.) Letters are denoted in sanskrit by the same term (अक्षर) as is often applied to Brahman. To the spiritual insight of Patanjali वर्णस were not only phonetic types but the glowing sparks of (ब्रह्म) illumining the entire sphere of existence. Compare Mahabhashya 1-2-3. The study of grammar has been declared to be the direct means of attaining the supreme being.

Patanjali seems to have been the first among the Indian grammarians to give spiritualistic colour to the speculations of grammar. To Patanjali 'sabda' is not a lifeless mechanism invented by man. \* According to him it is consciousness that splits itself up into the two fold category of sabda (शब्द) and (अर्थ) and what we call 'वाक्' as the vehicle of communication, is nothing but an expression of चैतन्य lying within

Patanjali notes two kinds of words (नित्य-enternal) and कार्य- created. By the former he understands the supreme reality that transcends all limitation of time and space.

His poetical description of Varnas, to which I have already referred, best illustrates the spiritual outlook of mind.

Sabdabrahmopasana शब्दब्रह्मोपासना, as we find in grammatical dissertations is only a reproduction of the teachings of उपनिषद्स.

## ORIGIN AND HISTORY OF SANSKRIT DRAMA

Knowledge of the history, structure and arrangement of the sanskrit drama is necessary for a proper understanding and appreciation of the plot, the characters and the technipue of the present play or, for the matter of that, any sanskrit play.

\* "प्रत्यक्चैतन्यस्यान्तस्त्वग्नि विष्टस्य परबोधनाय शक्तिरभिष्यन्दति इति"

Punyaraja under Vakyapadiya 1.1

The origin of the sanskrit Drama owing to its great antiquity is shrouded in obscurity and has given rise to differences of opinion amongst scholars. It can, in my opinion be traced to the dialogue-hymns of the Rigveda. There is conversation in them. There is action underneath, which moves, by exhibiting passions, motives and feelings of the speakers in a natural, easy, vivid and interesting and therefore dramatic way.

The lively debate between Sarama and the Panis, the conjugal coaxing that Yami practices with her brother Yama, and the well known anecdote of Pururavas and Urvashi point to unmistakable germs of dramatic element in them. According to Maxmullar these hymns were recited and represented after the completion of a ritual.

The amusements of the Brahman period are characteristically ritual. The Kausitaki Brahman recognises the prevalence of dance, song and music. Hillebrandt and Konow assert that the indulgence in dance, song, music, abusive conversation, even in religious festivals or rituals, presuppose their free prevalence in popular mimes of the time.

It seems that this naive and vulgar aspect of the popular festival depreciated its value in the opinion of the ancient sages who in later literature of Sutras and shastras exhorted the young snatakas to ward them off from the practice of dance, song and instrumental music. \* This deprecatory attitude seems to have continued up to the time of the epics. Draupadi is compared with Sailushi in Mahabharat which signifies actress. \* In Ramayan Sita reproaches her husband as a Sailusha—a man who is a jayajivi (living on the prostitution of his wife) “शैलुष इव मां रामः परेभ्यो दातुमिच्छति” (Ramayan II.39. 8).

The scattered shreds of sanskrit drama unite and present a full-fledged drama at the time of Patanjali (140 A. D.) who while discussing the use of the imperfect tense of action, which

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\* Grihyasutra II 73 Paraskara.

\* Virat parvan 17.43.

a person has himself witnessed, refers to two events Viz. " the slaying of Kamsa and the binding of Bali, staged by two parties of professional actors who had dyed their faces." Compare "ये तावदेते शोभनिकानान् प्रत्यक्षं कंसं धातयन्ति प्रत्यक्षं बलिं बन्धयन्ति इति चित्रेषु कथम्।

This passage mentions three kinds of representations that were current in the time of Patanjali, one by human actors who performed the whole scene by assuming the roles of characters to make the story more vivid and impressive; the other by means of paintings or picture-scrolls and the third by a set of professional reciters. There is overwhelming evidence to show that the Drama had already attained to its full form at the time of Bhasa and Asvaghosa and Patanjali.

The theory put forward by Windisch and Hermaun Reich which adduce Greek origin to the sanskrit Drama is based on wrong assumption. Both of them assume that Mriohhakatika is the oldest and the most typical Indian Drama. But Mriohhakatika has been conclusively proved to be an enlarged and improved edition of an earlier play "Charudatta" written by Bhasa.

Most of the European scholars start with certain prepossessions under which they labour so much that they try to bring forward to a later date the antiquity of every thing Indian and trace its origin to some exotic civilization like that of Greece.

The traditional view about the origin of sanskrit drama is given by Bharat in his Natyashastra. Brahma is said to have framed the Natya Veda from the several parts of the four Vedas. We know how every writer maintained that his subject was the best, that it emanated from the mouth of Brahman and that it had the Vedic tradition and it could secure for the man all worldly and other-worldly ends. It is this tendency that had led Bharat to say that of the chief constituents of the drama, the element of recitation was taken from the Rigveda, song from the Samaveda, mimetic art from the Yajurveda and sentiments from the Atharvaveda.



A close study of the various theories advanced by Western and Eastern scholars regarding the origin and history of the development of the classical Drama reveals to us the following facts;—that the origin of Dramatics is buried in obscurity. It was Bharat who put together all the canons and evolved his Natyashastra on the basis of sutras, already existing; that the material for representation was taken from the epic and the pre-epic literature. That the occasion selected for representation was some religious festival. That the social status of the actors was very low inspite of the tradition of the Gandharvas and Apsaras having played the different roles. That the people had begun to appreciate the value of this social art as a source of enjoyment.

A chronological treatment of the subject of dramturgy would require a separate treatise; suffice it to say that Bharat was the first accredited promulgator of dramatic thought and he lived in the 3rd or 4th century after Christ.

### THE NATURE OF SANSKRIT DRAMA

According to the Hindu notions of aesthetics, a dramatist does not differ very much from a poet. He has to be a poet first and a dramatist afterwards. The requirements and equipment of a dramatist are the same as those of a poet. He must have the प्रतिभा or the power of imagination in an unlimited measure by which he can work wondrous deeds (अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा) or by which he can give descriptions par excellence (वर्णनानिपुणत्व). In addition to this power he must possess word-knowledge (व्युत्पत्ति). The purpose of a drama is set forth by Bharat in the following verse “दुःखार्तानां समर्थानां शौकार्तानां तपस्विनाम् । विश्रांतिजनन काले नाट्यमेतन्मयाकृतम् ॥”

One of the aims of the sanskrit dramatists appears to be the revival of the epic religion by means of renewing the memories of the people, by rehabilitating the characters of the epic

and strengthening the belief of the people. The dramatic poets also reproduce the life of men around them exhibiting their aims, hopes, wishes, aspirations, passions in an abstract concise way. It comprehends both the aspects of the human activity benevolent as well as malevolent. The sphere of a drama is concisely summarised in the following couplet  
 “न तच्छ्रुतं न तच्छिल्पं न सा विद्या न सा कला नाऽसौ योगो न तत्कर्म यन्नाख्येऽस्मिन्  
 दृश्यते” ।

The different types of human activity and the characters that live them form the basis for the classification of the sanskrit drama.

Bhāṇa or the one-man-play must be the earliest form of drama. It is defined as “भाणस्तु धूर्तचरितं खानुभूतं परेण वा । यत्रोपवर्णं येदेको निपुणः पंडितो विदुः । Vyayoga is also restricted to one act and one action and traverses the length of only one day. This type of one-act play following the unities of time, place and action must have given rise to अंक or ‘Act’ and when such Acts were put together a full drama was evolved.

Dima presents terrific events, portents, sorcery, combats Et. and was represented by gloomy characters. Ihamriga depicts the topic of love or mirth. The Natak is a more complex play. It has a number of secondary incidents and प्रवेशः It is a form par-excellence and serves various purposes.

### Classification of Drama

Vishwanath in his Sahityadarpana divides sanskrit plays into 1 Rupaka, “principal dramas, of ten species; 2 Upa Rupaka, minor dramas of eighteen.

The Nataka, or principal play consists of, from five to ten Acts (अंक) and has a celebrated story (such as the history of Rama) for its plot (वस्तु). It represents heroic or god-like characters, and good deeds; it is written in an elaborate style, and is full of noble sentiments.

Besides, it contains all the five 'joints' or junctures (संधी) of the plot: the four kinds of action (वृत्ति); the sixty four members (Anga) or peculiar properties. The hero (Nayaka) is of the kind described as high-spirited but firm, being either a royal sage of high family (as Dushyanta in the *Shankuntala*) or a demigod who, though a god (like Ramachandra) thinks himself a man. The principal sentiment or flavour (Rasa) is either the erotic (Sringara) or heroic (Vira), and in the conclusion (Nirvahana) it contains the marvellous (Adbhuta) In addition to all this it is composed like the end of a cow's tail (Gopucchagra) i. e. each of the acts is gradually made shorter.

If the Nataka in addition to all this contains the four Pataka-sthanakas or striking points and the number of its acts is ten, it is entitled to be called a Maha Nataka. An example of the Nataka is the *Shakuntala* or the *Uttararamacharita* and of the Mahanataka is the *Bala-Ramayan*.

Bharat mentions ten types of Rupakas and 14 types of Upa Rupakas. Kohala classifies plays into Marga and Desi based on the principle, whether song and dance predominate in each of them.

The ten types of plays are ;

१ नाटक २ प्रकरण ३ समवकार ४ इहामृग ५ डिम ६ व्यायोग ७ उत्सृष्टिकांक  
८ प्रहसन ९ भाण १० वीथी.

Prakarana resembles the Nataka in the number of its Acts as well as in other respects. In the Prakarana the plot is founded on some mundane or human story, invented by the poet, and has love for its principal sentiment, the hero or leading character being either a brahmin (as in *mricchakatika*) a merchant (as in the *Pushpa-bhushita*). The heroine is sometimes a woman of good family, sometimes even a courtesan.

## Tragedy and Comedy

Tragedy is as a rule prohibited from being shown on the stage. The very thought of showing a calamitous end was alien to the Indian mind. It defeated the very purpose of writing a play, which was a means of entertainment or a weal to the world. This tendency of obverting a calamitous end grew into a tradition which was too strong for the dramatists to break. The rule laid down by Bharat prohibiting a tragedy is strictly followed by dramatists that came after him. The only tragedy in sanskrit literature is a play called Urubhanga written by Bhasa.

But Bhasa is a pre-Bharat dramatist. The play Urubhanga fails however to satisfy the rules of tragedy laid down by Aristotle. The proper subject for a tragedy according to him is the spectacle of a man who is brought to disaster by some error or frailty in him. Pity must be roused by undeserved misfortune. The reason why drama is supposed to be not the proper field to show the worst results of retribution or Nemesis is the Hindu conception of reward and punishment, Justice and injustice. Man is, according to Hindu philosophy, what he has made himself to be on the strength of his accumulated action (merit or demerit) in past lives. According to modern conception the aim of a tragedy so far as it affects its general spirit is the requisite grandeur of temper and aim. The tragedy has for its aim not the arousing of pity but the conjuring up of a feeling of awe allied to lofty grandeur. Tragedy deals with pain, some times with vice, often with misery as often with death. High nobility and sublime tone are the characteristics of a tragedy.

The discussion about the characteristics of tragedy leads us to more general topics connected with the very nature of a drama in the light of Modern thought.

## IS UTTARCHARITA TRAGEDY ?

### THE MODERN VIEW

The drama cannot be looked at from one angle alone. There are indeed two main methods of approaching tragedy and comedy, the one through the printed page and the other through the medium of the spoken word in the theatre. we have then to face fairly this exceedingly difficult problem. Whether the drama should be studied as a part of literature or as a product of the theatre. A great drama regarded as a piece of literature depends for its greatness on something far other than mere plot. A play to be successful on the stage demands a plot, wellknit, intriguing, full of interest and artistically conceived. The point of view of the theatre and the point of view of the study not only do not coalesce but are poles assunder.

It can never be admitted that the plot is of chief importance in a drama or that it is the plot that gives to a great tragedy or to a great comedy its outstanding position. That outstanding position must come from the presentation of characters, from the ideas and the atmosphere and the style of the drama, for all of which the plot but forms the setting. The plot is merely the frame work on which is embroidered the gorgeous tapestry of the poet's invention. A great play in my opinion is a book designed for the reader, as a piece of literature to be studied in the library, than for the spectator. It is capable of being appreciated only in slow deliberate reading.

In our study of the Uttararamacharita of Bhavabhuti it is at once the figure, the character, the words of the hero that spring into our mind. After that the character of the lesser dramatis personae that flash before us—the play within the play—

The mythological background, the divine element, the Philosophy of life, diction, style, situation, all these, not the plot, make Uttarrama great for us in the study. It is the supreme poetry of Bhavabhuti that appeals to us and not the scenic effect.

Rama does not excite pity by his grandeur or nobility. On the contrary the grandeur and the nobility are so exaggerated that he stands above us as a demigod and would have done so even though we were not prepossessed by the traditional influence that makes us look upon him as an incarnation. His nobility is greater than the nobility of this earth. Our ideas of nobility are inseparably connected with, and influenced by our ideas of morality and in our estimate of the nobility of a particular character we must judge it by the standard of morality attained by that character.

Morality, it must be admitted, is a word of no absolute meaning. The standard varies from religion to religion, from race to race, from nation to nation and from age to age. In spite of this admission it cannot be denied that there are certain common instincts in humanity partly derived from social conventions, by which we agree as to the righteousness or unrighteousness of definite actions.

Abandonment of one's wife, especially of one who is in no way guilty of any moral breach, is commonly regarded with abhorrence by all. This abhorrence becomes the more keen in the case of the abandonment of Sita whose character and conduct are faultless, judged from every point of view. Her abandonment then is nothing short of a crime. And this crime has been committed by our hero Ramachandra.

The dramatist then, if he is to preserve the dignity and nobility of his work must first of all provide ample motive for the committing of the crime and display after or before it a feeling of intense shame and abhorrence.

That the motive for abandonment, namely the high sense of duty as a ruler, and the responsibility of preserving the reputation of the family of Raghus is by no means adequate, is the judgement of every thoughtful reader. The dignity and nobility of the work, namely Uttaracharit is preserved not by supplying ample motif for the committing of the crime which Rama did but by displaying both before and after a feeling of intense shame and abhorrence and remorse on the part of the hero. Rama feels horror at the very thought of abandoning Sita, not so much for the personal loss that he would incur, but he condemns the very idea of abandoning his beloved wife on the ground of scandal. What condemnation can be more severe than to say that he was no less than a butcher (सैनिक); that he was committing a crime which had no parallel in history. He calls himself an अपूर्वकर्मचांडाल. He calls himself a sinner of the worse type and says that the very names of the high-souled persons like Vasishtha and Arundhati would be polluted by being uttered by him. He knew that the abandonment was nothing short of a murder and expresses himself to that effect. He describes himself as अतिबीमत्सकर्म दृशंसो ऽस्मि संवृत्तः. He feels with full force the wicked nature of the deed he had committed. In the IVth Act he says रामेण किं दुष्करं? Rama looks upon himself almost as a villain. He sees all the hideousness of his act. In abandoning Sita Rama almost kills himself. He is otheawise a paragone of goodness.

The great dramatists have never preached though all indirectly have been stern moralists. Although we feel that the great dramatist is on the side of the noble, the good; he never descends through his characters or in propria persona, to preach a moral or a lesson. There is no didacticism in Uttararamacharit.

The greater part of the tragic relief comes from the nobility of the characters and from the implied moral aim, though never directly stated. Part too comes from the sense

of universality which is the fundamental characteristic of all great plays; some form of contact with infinity.

If we are religious we are inclined to believe that the contact is with the divine forces. There is undoubtedly in Uttar-charit this sense of being raised to loftier heights. Uttar-charit has distinctly a religious note. Direct presentation of some force that is extra-mundane, a force that at once serves as a fairly powerful means of obtaining an atmosphere broader than the mere individual events, enacted upon the stage, and of providing some emotion of awe, which, it will be found, is one of the prime essentials of a tragedy.

Although the idea of producing a tragedy is entirely wanting in the theory of Hindu dramatics the severe injunction upon dramatists refraining them from producing a tragic end could not check the natural instincts of all the play-wrights. Some of their plays are, to all outward appearances comedies in which the tragic end is perforce suppressed. The Uttara-charita and the Venisamhar are instances of suppressed tragedies or tragic comedies with reference to Sita and Ashvathama respectively.

### THE MOULD OF SANSKRIT DRAMA

As we are to judge the merit or otherwise of a sanskrit, play not so much by modern standards of criticism but by the rigid rules and the technique prescribed for them and since almost every dramatist consciously or unconsciously is found to conform to them, a detailed examination and statement of those rules will not be out of place.

The वस्तु—the plot or the subject-matter falls into three well marked divisions;—1 Prakhyata—where the incidents are well known or familiar; 2 Utpadya—that is, where the plot is an invention of the writer; and 3 Misra—one which is a combination of both. The Vastu or the episode is divided into two classes the अधिकारिक and the प्रासंगिक according as the inci-



dent plays an important or a subsidiary part in the accomplishment of the desired object of the hero. The प्रसंगिक is again subdivided into two classes पताका and प्रकरी. Of these two प्रकरी is less in length and strength than पताका. I have dealt with these divisions in detail in my notes.

These means of presenting the material serve as so many devices for securing economy in plot-construction. The action with its salient features, properly developed, is supposed to pass through certain stages or conditions called the Arth-prakritis. They are five; Beeja, Bindu, pataka, Prakari and Karya.

Corresponding to these five stages in the development of the action there are five Sandhis Viz Mukh, Pratimukha, Garbha, Avimarsha and Nirvahana. Of these Nirvahana completes; unites and focuses together all the scattered shreds of the story.

The fluctuations in the actual course of the events, due to the rise and ebb of the energies of the principal characters are shown in five stages named 1 Arambha, 2 Prayatna, 3 Praptyasha, 4 Niyatapti and Falagama.

Sanskrit drama again presents three types according as the plot is brief or lengthy. There are plots designed on "single hearing plan" like the 'Dootavakya' and 'Madhyamavyayaoga' of Bhasa. The drama of "expansive plan" is instanced in Malatimadhava and Mricbha-Katika. There are plays where the plot is neither too short nor too long.

The result of this subtle analysis and the rigidity of rules laid down by the writers on dramaturgy has been to make the plot-structure more stereotyped, more conventional, in spite of the skill in the design of plot, shown by the dramatists in general.

I have already pointed out how sanskrit play-wrights are poets first and dramatists afterwards. We see how the Sanskrit dramatists have sacrificed both the important elements in the composition of a drama namely plot-construction and characterisation, for poetry. There is always a set mould both for the plot and the person to be cast into, and the only field where they are allowed a little freedom is in the manner of expression and in the emotions. The sanskrit drama again is more conventional than real; it is confined more to the forms of recognised beauty than the representation or imitation of actual life. With one or two exceptions they have not been able to rise above the set idealism in literature which has led to repetitions and analogies of thought and expression.

### DRAMATIC PERSONAE

The characters in a drama are inseparably connected with the plot; so much so that the movements of the characters supply the dynamic force to the plot. And the characters on their part are developed by the action, the story, the incident and the situation.

There are certain preliminaries required to be gone through before the actual representation of the drama; but they are all finished behind the curtain. The first character therefore, that appears on the stage is the Sutradhara. It is the Sutradhara, along with the Praveshaka and Vishkambhaka, that fulfil the interpretative function of the Greek chorus. He is the principal manager who regulates the thread of drama. He is usually a brahmin and thus qualified to recite the Nandi-the opening benediction. The qualities desired in him are summed up in the following:—

नाट्यप्रयोगकुशलः ; नानाशिल्पसमन्वितः ; सर्वशास्त्रविचक्षणः ; छंदोविधानतत्त्वज्ञः ; काव्यशास्त्रविचक्षणः ; सर्ववादिद्वतत्त्ववादः । Again he is described as स्मृत-मान्मतिमान् धीरः उदारः स्मितवाक्शुचिः अरोगो मधुरः क्षान्तो दांतश्चैव प्रियंवदः सर्व-दोषनिमुक्तः सत्यवाग्दक्षिणस्तथा । नाट्यशास्त्र.

It is Sutradhara and Pariparshvaka that usually play the roles of the principal characters in the drama.

Nati is the wife of the Sutradhara who is supposed to possess all the qualities of the husband. She is a lady of few words, very clever and modest.

The other characters fall into three groups- high, middle and low. The hero belongs to the highest class and is of four different types;—1 A god or a demi-god who is classed as a Dhiroddhata; 2 A king is a Dheeralalita; if 3. a warrior or minister he is Dheerodatta; 4 and if a Brahmin or merchant he is Dheerprashanta.

In addition to the qualities indicated by his class-name, he must possess शोभा, विलम्ब, माधुर्य, गंभीर्य, स्थैर्य, तेजम्, औदार्य and ललितत्व.

The hero then necessarily represents not the type of man met with in every day-life but an ideal that can be cherished and sought after. Rama of the Uttaracharita and Jimutvahana of the Nagananda are instances of this type.

The minor episode technically called Pataka requires an independent hero called Peethmarda who is a little inferior to the principal hero with whom he is on friendly terms and serves as a good counter-foil.

The Vidushaka or the buffoon is one of the most important characters in the Sanskrit drama. He represents the lighter aspects and by his attempts at wit relieves tension brought on by the serious sentiment of the hero. The other characters of the parasite type that create humour in a Sanskrit play are Vita, Cheta and Shakar.

Vita is at once shrewd and courteous person with a poetic and reflective turn of mind, quick at repartee and clever in argument. Cheta belongs to the same class, has a sense of propriety and knows when and how to keep the dignity of others.

Shakar belongs to the Adhama class, is more funny, more depraved. Though he creates laughter, in and out of season, there is method in his madness and he never loses sight of the object to be accomplished.

The action of the play is considerably influenced by these four characters. They do not stand apart like the Sutradhara, his wife and their attendants.

There are of course other male minor characters who discharge their own functions severally and conjointly.

The principal female character or the Nayika presents four types, quite similar to those of the hero. The qualities desired in a heroine are summed up thus 'विशदा स्निग्धा मधुरा पेशलशुभ्रक्तकटी' (B. N.)

The heroine of the Dheera type must be a celestial lady.

It is worth noting that the wife of another is never made the object of dramatic intrigue and thus the moral tone of the Hindu drama is maintained at its highest level.

#### The heroine of Utteranharita.

Beauty, luster, sweetness, gentleness, nobility, courage and sentimentality are the virtues that characterise the heroine of the sanskrit drama. Sita the heroine of our play possesses all these qualities in an extra ordinary degree but she plays no direct part in the drama. She is essentially feminine, weak, purposeless and does not actively forward the plot. Only indirectly by her influence upon Rama does she forward the movement (tragic).

Sita, the heroine of the play does not come up to to the modern standard of a heroine judged from the western point of view. She is too weak, too modest, morbidly sentimental, an idol to be worshipped, a doll to be admired. From the

orthodox point of view however, she is one of those charming pictures of feminine excellence of which ancient history furnishes numerous examples. Really speaking she is a class by herself. If she is to be classed at all, the class to which she belongs is the class of Savitri and Damayanti. Even Draupadi is too modern to be classed with her though popularly she is put in the class of Sita and Savitri.

These ladies have been the Hindu ideals of womanly virtue; ladies who have exalted womanhood to the height of divine perfection. One of the reasons why these ladies have been idolised is that they were subjected to the most severe tests and nobly have they stood their trials by their purity, courage, patience and their sense of duty. Of these Sita seems to have been the most unfortunate. Ever since her childhood ill-luck pursued her and her life is a tragic tale of prolonged misery. Her abandonment by Rama is the most unkindest cut of all. How she loved Rama, trusted him, nay worshipped him, has been most pathetically described by Bhavabhuti. The first Act is full of utterances showing the depth of her love e. g., “तस्मै कोपिष्यामि यदि तं प्रेक्षन्मणा आत्मनः प्रभविष्यामि” If love can ever be divine it is the love of Sita towards her lord. Sita is an ideal of self abnegation and un-deviating submission to the will of the husband.

That Rama was looked upon as an incarnation of God, an embodiment of every social and domestic virtue as far back as Valmiki, is evident from the way in which his character has been brought out in the play of Bhavabhuti. His selflessness, his sense of filial duty, the very high sense of kingly responsibilities, his respect for the Brahman class, his readiness to give protection to his people & defend them against the enemy, are some of the virtues that endeared him to his people.

The character of Rama is capable of being looked at from various points of view. Rama as a king, a husband, a father, a brother, a son and a warrior.

In the modern society, often a distinction is made between the private conduct and character of a person and his public career.

No such distinction seems to have been observed in the age of Valmiki or for the matter of that, in the age of Bhavabhuti. A man or a woman was judged by the same standard of morality, whatever his or her social status and that standard was very high indeed. In spite of the universal belief in predestination, the ruler was held responsible if anything went wrong.

Rama held himself responsible for the untimely death of a brahmin child and started in search of Shambuka the sinner.

Rama's rule has become a proverb meaning the kingdom of heaven on earth. Although the system of Government that he evolved is no where described in details we have reasons to believe that it was the most efficient form of government that ever existed. He had spies but they were employed not for the purpose for which they are employed in modern times. The business of the secret service was to find out the grievances of the people with a view to redress them and not to suppress them. We know how he checked his spy दुर्मुख when he made a mention of the complimentary remarks of his subjects and asked him to report the deficiencies that he might have noticed from the point of view of his subjects.

He says to him 'दोषं तु मेकं चित्कथय येन स प्रति विधीयते'. That he possessed absolute powers and could easily have brought to book the scandal mongers, goes without saying, but what he did instead, was to abandon his own beloved wife even though it meant complete ruin to himself and to her.

To keep the people contented and happy was his sole concern as a king.

Rama represent a conflict between love and duty. love for one's wife and duty towards his people. Was Rama aiming at the welfare of his people in sacrificing his own happiness and that of his innocent wife? When we weigh in the balance what he achieved and what he lost, we find that his action was not justified. True that public opinion must be respected even by the most highly-placed, but was it an enlightened public opinion that Rama was called upon to respect? By no means. Was it the question of war or peace on which depended the welfare of the whole people, as is the case in modern wars, that he was called upon to decide? Granted that in those days the king was looked upon as an incarnation of Vishnu and his example would have materially affected the morals of his people. The proverb 'यथा राजा तथा प्रजा' has a significance even now but were there no palliating circumstances?

It is too much to say that Bhavabhuti has stated the problem of socialism versus individualism in his play and solved it by giving preference to socialism. Was Rama satisfying the scruples of his own conscience when he condemned Sita to an exile? Ramayana does say that he entertained doubts about Sita's purity. But Bhavabhuti has nowhere assumed that position. The fact is that Rama has been accepted as an ideal king ever since the days of Valmiki. And Bhavabhuti has reproduced the story as he found it. It is difficult to understand the psychology of Rama unless we suppose that his own vanity, the traditions of the family and more than anything else the advice of Vasistha to propitiate his subjects made him sentimental and in a weak moment he decided to abandon Sita without thinking over the profound seriousness of the step he was taking.

There is no virtue that he did not possess and that could not be substantiated by his acts or words. Every good thing that we can predicate of a husband, a father or a son can be predicated of Rama. As for his personal prowess the world

has not produced his equal. Even the gods in the Hindu pantheon have practiced deceit at one time or another, if not for their own ends, at least for some higher purpose; but our hero is free from every conceivable deficiency either in his capacity as a mortal or a divine being. His very perfectness loses its value by being too perfect.

The great dramatists have never preached; though all indirectly have been stern moralists. Although we feel that Bhavabhuti is on the side of the noble, on the side of the good, he never descends through his characters or in propria persona to preach a moral or a lesson. There is no didacticism in Uttarcharit whatever other defects it might possess.

If Uttarcharit is to be appreciated aright an atmosphere, a mood, must be created in the mind, fitted for the reception of the pathetic spirit of the play.

The introduction of a दिव्यपुरुष, the sylvan deity वासन्ती, the Ganges and the Earth in human shape and possessed of human feelings in the dramas was possible in primitive mysteries of mediæval India. In the modern theatre the presence of a heavenly visitant is impossible. Here is something crude and incongruous in his presence. We have lost the religion that might have made possible for us his interference in the development of the plot and we have lost the naivete that might have acquiesced in his appearance. They are unsuited to tastes and beliefs of the present age. In those days they were accepted by the spectators with a kind of awed wonder. They were dramatically true in those days. That even in this twentieth century, there are some amongst us who have not abandoned faith in their reality and their power; must be admitted and to them is nothing is wrong.



## GENERAL REMARKS.

The Material for both the plot and the characters is borrowed by the sanskrit poets mostly from the epics and is fashioned, moulded and made adaptable to the stage. The sanskrit dramatists have thus been saved from exercising their creative imagination to call into being new plots and characters. Their effort therefore, is confined to the associative and interpretative branch of characterisation. As regards plot-construction we shall have to admit that Bhavabhuti has violated the principles of unity and proportion. Yet the scenes of separation and union of the friends Artreyi and Vasanti are some of the best scenes from the point of view of plot, character and sentiment. Conflict of views, interest or sentiment, essential for the action of a drama are present in Uttaracharit. As I have already pointed out there is a clear conflict of duty and love in the mind of Rama.

The theory of re-birth, predestination and the unreal character of everything mundane has been requisitioned by Bhavabhuti, like many other dramatists, to explain some of the enigmas in human life.

We observe a kind of impersonality both as regards the plot and the character in sanskrit drama. No character gives any clue as to the personality of the author and no plot reveals that it formed, at any time a part of the life actually lived by him. The dialogues, the asides, the soliloquies not only give a dynamic element to the plot but enable the reader, in the absence of porfused stage directions, as in modern plays, to enter into the hidden recesses of the characters. It is the dramatist's only substitute for direct analysis.

## CROSS-LIGHTING.

Cross-lighting is one of the methods commonly employed by sanskrit dramatists in the delineation of characters. The characters are unfolded by means of presenting parallel or

opposite characters. Vasanti and Atreyi in Uttaramcharit, Ganadas and Haridas in Malvika; Madhava and Makaranda in Malati Madhav are complements of each other. It is this parallelism which is at the bottom of a drama within a drama, as instanced in Uttarcharit and M. A. This principle of parallelism also serves the purpose of increasing the theatrical effectiveness by complicating the dramatic interest of the plot. It also serves to bring together the diverse elements of the story and is thus a uniting force. Contrast is another important item in characterisation. Jamadagnya and Rama, Lava and Chandraketu; the queen Aushiniri and Urvashi are instances in point.

### THE DEVELOPMENT OF RASA.

The evolution of some Rasa-is one of the principal objects of a dramatic work. The creation of a sentiment-Rasa, according to ancient rhetoricians, must be the chief object of a dramatist. It is a physiopsychological phenomenon. It is manifested by means of Vibhavas and Anubhavas. This is known to western critics by the name of "pathetic fallacy" or "Sympathetic illusion", which consists in transferring mental or emotional states of human beings to things in the animal kingdom. It is a state of the mind produced by the proper action of the विभावस, अनुभावस as well as the स्थायीभावस and व्यभिचारी भावस. in a person of poetic sensibility. Cf. विभा वरेणुभावैश्च सात्विकैर्ब्यभिचारिभिः । आनीयमानः स्थायित्वं स्थायीभावो रसः स्मृतः ॥ सुखदुःखादिवैर्भावस्तद्भावमानम् । ज्ञायमानतया तत्र विभावो भावपौषकृत् ॥ आलंबनोद्दीपनत्वप्रभेदेन सचद्विधा । अनुभावो विकारस्तु भावसंयुचनात्मकः ॥

• रसास्वाद is likened to ब्रह्मास्वाद because in both the cases the intimate realisation comes after the limitations of the ego-centric attitude are transcended, and all separate existence is merged in the unity or harmony realised. There are certain permanent or dominant moods of the human mind (स्थायीभाव's) which

generally lie dormant, but are aroused when appropriate stimuli are applied. The stimuli in a dramatic performance consist of words and gestures ( अभिनय ).

The dominant moods are eight रति-love; हास-laughter; शोक-grief; क्रोध-anger; उत्साह-energy; भय-fear; जुगुप्सा-concealment; विस्मय-surprise. When these are excited by the proper stimuli they attain to the conditions of the eight sentiments or Rasas, शृंगार-the erotic; हास्य-the comic; करुण-the pathetic; रूढ़-terrific; वीर-the heroic; भयानक-the dreadful; बीभत्स-the disgusting; अद्भुत-the wonderful. The rhetoricians recognise one more sentiment शान्त-the calm, which is said to reside in poetry proper and not in a drama.

This is no place to enter into a detailed discussion of the many causes that are supposed to excite these sentiments and I shall proceed to discuss other aspects of the drama.

There are certain influences that work indirectly upon the mind. They are propensities of the mind which find expression in traditional belief in angels, ghosts, spirits, omens &c. The river deities in Uttaracharit are no other.

## REPRESENTATION

The performance of a Sanskrit drama begins with certain preliminaries which are gone through behind the curtain and before the Sutradhara has made his appearance on the stage. After the introduction comes the body of the play which is divided into Acts. Last of all is the Bheerat Vakya or the epilogue in which pious wish is expressed for prosperous times both to the audience and the characters or to the sovereign patron. Curtain is dropped at the end of each Act and all characters exeunt.

## THE LANGUAGES ET.

The languages of the characters differ according to their status. The gods, the angels, the brahmins, the heroes of the four types speak in sanskrit. Other characters use any of the Prakrits suited to the cast and country from which they hail. The heroins speak two languages, the Shanrsene for prose and the Maharashtrifor poetry. There are seven more dialect employed by different characters, determind more or less by the provinces they represent. The Mrichh katika shows quite a variety of Prakrit with minor distinctions.

The sanskrit seems to have ceased to be a spoken language after 200 B. C. in may parts of India, pali and the Prakrit taking its place.

The vrittis or style depends upon the languages, they speak, the countries, the dress, the costoms and mauners. They are four in number Viz Kaishika or the graceful, Satviti (grand), Arabhati (violent) and Bharati (verbal).

The रीतिs are six. They are Avanti, Lati, Gaudi and Panchali. Of these Vaidarbhi shows "majisty, elevation, clearness, precision, beauty elegance, softness and natural flow. Gaudi is adaped for long compounds and relies on forse and beauty. The Panchali is noted for its sweetness and softness.

The most important qnality of style in Sanskrit poetry is harmony. The sound is never at variance with the sense. The sense and the sentiment determine the meters.

## THE THEATRE

Sanskrit dreams were performed in a temple of God on occasions of a festival of the God; e. g. Kalapriyath of Ujjain or in palaces of kings or sometimes on the open space like the bank of a river as in the case of Bhavabhuti's plays.

Bharat's Nalyashastra, mentions three kinds of theatres Vikrishtha or jyestha, 2 Chaturasra of medium size and 3 Iryasra or triangular one. Behind the stage there was the curtain called पटि or अपटि and behind it was the tiring room.

When a character made his or her entrance in a hurry or alarm the entrance was effected with a toss of the curtain ( अपटिक्षेपेण ).

There was no complexity in the scenic arrangements and a number of stage directions that could not be given effect to were left to the imagination of the audience.

जनैतिक, स्वगत, आत्मगत and आकाशभाषित are more or less stage directions that secured economy in the stage arrangement.

The accessories of the stage being limited much had to be supplied by the imagination of the audience, the descriptions of the Sutradhara and gesticulations of the actors.

Males were as a rule, represented by males and females by females as is evident from the characters of Chitrlekha, Urvashi, Aranyaka and Malvika. It was however not altogether uncommon for boys to personate female characters e. g. Kamandaki in malatimadhava.

### Summary of the Ramayana Story.

Bhavabhuti has not only based the plot of Uttaracharitra on the story of Rama as narrated in the great epic but has tried faithfully to represent the age of equipoise order and tranquillity as depicted therein. To appreciate fully the finely moral civilization which was the true heroic age of Hindu spirit, we shall have to study Ramayana itself; Bhavabhuti however has successfully painted the picture of the society with its ideals as described in the epic of Valmiki.

Ramayana is an epic and as such corresponds with Itihasa whereas Purana is a series of narrations meant solely to explain cosmological and theological tenets.

Ramayana is the immortal poem of Valmiki known also as Bhargava and Prachetas. He was a sage, having his hermitage on the Ganges. His original name was Ratnakara. The past history of Valmiki is given in the Adhyatma-Ramayana.

The story goes that once when out in the forests, Valmiki was moved by the killing of one of a fond pair of birds by a hunter leaving the female bird to lament the death of her mate and that feeling of pity manifested itself in the form of a melodious verse:—

मा निषाद प्रतिष्ठां त्वमगमः शश्वतीः समाः । यत् कौचमिधुनदेकमवधीः काममोहितम् ।

While contemplating on this verse, the story goes, Brahma appeared and directed him to compose Ramayana. Thus blessed by Brahma with a perception of the events of Rama's history he wrote the poem. He taught it to his pupils Lave and Kusa who were born and bred up in his hermitage, while Sita was in banishment and they sung it to the accompaniment of a lyre for the first time at Rama's Ashvamedha Sacrifice.

Ramayana is divided into seven Kandas or books and tradition gives the number of verses as 24000 in 500 Chapters or Sargas. The work at present available is in three distinct recensions, the Bombay, Bengal and the West Indian, the earliest being that of Bombay.

The following summary of the Ramayan story will be found useful by the student of Bhavabhūti.

Formerly there lived a King called Dasharatha who ruled over the kingdom of Kosala having Ayodhya for its capital. The race to which he belonged is known as the Solar Race and amongst his ancestors he could count such famous names as

Manu, Ikshavaku, Sagara, Bhagiratha, Kakustha and Raghu. Cf. "यत्सावित्रैर्दीपितं भूमिपालैः": Act I 42. Dasharatha had three wives. Kausalya, Sumitra, and Kaikeyi. Kausalya was the eldest but Kaikeyi was the most beloved. Dasharatha had a daughter Santa but no sons, though he was getting old. Acting on the advice of Vasishtha, the family priest, Dasharatha performed a sacrifice in which his son-in-law Rishyasringa officiated as head-priest and in consequence the King got four sons: 1 Rama the eldest born of Kausalya; 2 Bharata born of Kaikeyi; 3 Laxmana and 4 Shatrughna both born of Sumitra.

Videha with its capital Mithala was to the east of the Kingdom of Kausala, ruled over by the saint-king Janaka. The story goes, that Janaka while once preparing the ground for sacrifice, with a plough, came upon an infant whom he brought up as his own daughter, who thus came to be known as Sita. Sita grew up in the company of Urmila the daughter of Janaka and of Mandavi and Shrutakirti, daughters of Janaka's brother Kusadhvaja. When Sita grew up to a marriageable age, Janaka instituted a Svayamvara. He, however, imposed a condition for the hand of Sita, namely that Sita would be given in marriage to him who succeeded in bending a mighty bow which Janaka had received from God Shiva. Many attempted but none succeeded.

In the meantime the royal sage Vishvamitra, finding the demons frequently molesting his penances, came to the Court of Dasharatha and requested the King to send two of his sons, Rama and Laxmana with him to his penance-grove. Dasharatha reluctantly agreed to give over his sons, they being of tender age. Vishvamitra resumed his rites; was again troubled by the demons but this time without success. Rama at the behest of Vishvamitra killed the demon Subahu and the terrible shedemon Tataka. Pleased at the valour of Rama Vishvamitra taught him the mystic formulae relating to all the missiles he knew, and particularly the Jrimbhaka missile which had the

power of producing instantaneous stupor in the ranks of the enemies. Compare "एतानि तानि... ताटकावधेः प्रसादीकृतानि" (Act I. page 10 text). After the conclusion of his holy rites Vishvamitra took Rama and Laxmana with him to Mithila, the capital of Janaka. Vishvamitra called upon Rama to try and see if he could bend the mighty bow of Shiva. Rama, though quite young, not only succeeded in bending it but he broke it in twain and thus won for himself a wife. "संबन्धिनो वीरसिद्धादीन् प्रसात तवार्चति" (P. 12. text.) Upon this Vishvamitra proposed, that along with Sita's marriage with Rama the marriages of his brothers also be celebrated. Sita's sister Urmila was married to Laxmana and Mandavi and Shrutakirti, the cousins of Sita, were married to Bharata and Shatrughna respectively.

The festivities were interrupted by the arrival of Parasurama, son of Jamadagni "अयं ह्ययं द्रष्टव्यमेतत् अयं च भगवान्भार्गवः ।" (Page 12 text.) Parasurama was a brahmin sage and a warrior a tonce. He had rid the earth of Kshatriyas twentyone times. Being a devotee of God Shiva, he was incensed to learn that Rama had broken the bow of God Shiva. Without fighting, Rama managed to send him away humbled and abashed. The four princes returned to Ayodhya with their brides, where they passed about twelve years. (End of Balakanda.)

Finding that Rama had arrived at a proper age Dasharatha decided to crown him heir-apparent. But Kaikeyi the youngest queen, at the instigation of her nurse Manthara requested King Dasharatha to fulfill two of his boons granted to her on a former occasion. In fulfilment of the first boon Kaikeyi wanted her son Bharata to be appointed heir-apparent and in satisfaction of the second Rama was to be sent into exile for fourteen years. Rama cheerfully submitted to the wishes of his step-mother. His wife Sita and his brother Laxmana refused to be left behind and all three started on their journey to the forest through the weeping multitudes. This great blow proved too severe to the old king who lived just long enough to know that they were safe beyond the boundaries of his kingdom.



Bharata was sent for, who was completely ignorant about the happenings at Ayodhya. Bharata returned. But he refused to take charge of the kingdom and be a party to the base intrigue of his mother. He resolved immediately to start in search of Rama and to implore him to return. Bharata succeeded in discovering the whereabouts of Rama. He found Rama leading the life of a forester in the company of his wife and brother on the other side of the Ganges, near the mountain Chitrakuta, close by the hermitage of the saint Bharadwaja. Rama was greatly struck by the magnanimity of Bharat but insisted upon Bharata to carry out the behests of his father to a letter. Rama refused to return to the capital before the completion of the full term of fourteen years. Bharata thereupon requested Rama to allow him to keep company with him. Rama persuaded Bharat to return and discharge the duty he owed to his subjects. Bharata consented on condition that Rama would return at the expiry of the period of exile and allow him to conduct the affairs of the state only as his agent. (End of Ayodhya-kanda.)

Rama now resolved to withdraw further away from his kingdom. Hearing reports that the regions on the otherside of the Vindhya mountain were infested with demons and cannibals, he set forth, in that direction. At the very entrance into the Vindhya forest he met the demon Viradha whom he killed immediately. He then passed no less than ten years in the company of sages and ascetics. Going further south into the Dandaka forests he reached the river Godavari. When he entered the part of the country known as Janasthana, he came upon the hermitage of Agastya and his wife Lopamudra. Both welcomed Rama and his companions heartily and at a spot pointed out by them Rama resolved to build a hut for himself and to pass the rest of his exile in the company of the saint Agastya and the vulture king Jatayu. The site for his hut selected by Rama was at the foot of a mountain called Prasavana in the region known as Panchavati.

But he could not dwell peacefully long. There ruled, at this time, in the island of Lanka (identified with modern Ceylon) a demon king Ravana. He was a terror to the world. Ravana in his lust of conquest crossed over to the main land and overran the whole of southern India. At this time a portion of southern India, then known as Kishkindha, was ruled over by Valin king of the monkeys. He was more than a match to Ravana. Ravan entered into an agreement with Valin whereby, except for a narrow strip of land along the coast, the bulk of the peninsula came into the possession of Valin. Ravana's territory touched the portion of the Dandaka forest known as Janasthana. Here Ravana left a large army under the command of his younger brother Khara and Dushana and Trisiras.

Surpanakha, a widowed sister of Ravana, once came upon Rama while he was dwelling in Panchavati. Attracted by the beauty and graceful form of Rama she made overtures of love and proposed to put Sita out of the way by devouring her, if Rama would consent. Rama, in jest, sent her to Lakshmana who disfigured her by cutting off her nose and ears. Upon this Surpanakha went weeping and bleeding to her brother Khara and incited him to take revenge on Rama. Khara at first despatched fourteen of his picked guards to capture Rama. When he found that the chosen fourteen had been destroyed Khara marched with his whole army of 14,000 demons against Rama. A battle ensued in which the whole army was routed and the three leaders were killed. In his fight with Khara, however, Rama had to pace back a few paces (three) so as to gain room for working with his bow. Compare "यानित्रीण्यपराङ्मुखान्यपिपदान्यासनन्वरायोधने" Et. Act V. 34.

Surpanakha was bent upon taking revenge. She went to her brother Ravana and inflamed his mind with a passion for Sita whose charms she described to him in very strong terms. Ravana was moved and he made up his mind to capture Sita.

He hit upon a plan according to which Rama and Lakshmana were to be lured and Sita carried away when alone and forlorn. In execution of his plan he instructed Maricha to assume the form of a golden deer and roam about the cottage of Rama to catch the attention of Sita. The plan succeeded too well though it cost Ravana the life of Maricha. Against his own conviction and solely at the entreaties of Sita Rama went in pursuit of the golden deer. Finding that the deer could not be caught alive Rama struck it with an arrow and thus wounded the demon Maricha mortally, who had assumed the shape of a golden deer. Even in the agonies of death the demon served his master Ravana by crying for help imitating the voice of Rama. The plan succeeded. Sita got frightened and insisted upon Lakshmana to run for Rama's help. Lakshmana who was purposely left behind by Rama to guard Sita did start for Rama's help. As prearranged Ravana pounced upon the helpless Sita and flew away. The vulture king Jatayu who observed this daring attempt from his mountain peak attempted to intercept the abductor. In the combat that ensued Jatayu was killed. But he survived just long enough to inform Rama and Lakshmana who had returned from the deer-chase, of what happened. Rama's grief knew no bounds: (End of Aranya-kanda.)

In their wanderings, the princes Rama and Lakshmana, reached a Lake called Pampa where they met Sugriva and his trusted friend and minister Hanumana popularly known as Maruti. Sugriva was the brother of Valin who had dispossessed him both of his kingdom and his wife. Sugriva sought the help of Rama to get back his kingdom which Rama promised. Sugriva in his turn promised all the help he could to Rama for the recovery of his lost wife. On the advice of Rama Sugriva challenged Valin to a duel. While the two brothers were engaged in a fight Rama wounded Valin mortally with an arrow. This was an unprovoked and a treacherous attack on Valin for which he reproached Rama severely. This is one

of the very acts of Rama which are a blot on his character and conduct this incident is referred to by Lava. “यद्वा कौशलमिदं सुतु-  
निधने तत्र पयामिज्ञोजनः” (Act V, 34.) The only reply that Rama  
could give was, that as the king of Kosalas, it was his duty to  
punish the wrong doer. But the question is whether the man-  
ner in which Rama punished Valin can be justified. The death  
of Valin left Sugriva master of the kingdom of Kishkindha.  
Out of gratitude Sugriva sent parties of monkeys in search of  
Sita. The most important of these was the one sent to the  
south under the leadership of Maruti. This party pressed for-  
ward in the southern direction until it reached the sea-coast.  
(End of Kishkindha Kanda.)

Lanka stood on the other side of the ocean and the waters  
seemed to offer an impassable barrier. But Maruti jumped  
across the waters and entered Lanka. He was fortunate en-  
ough to meet Sita whom he found in the garden of Ravan  
under the shade of an Asoka tree. She was being watched by  
females of hideous and terrible looks who described to her  
the glory and greatness of Ravana. They worked alternately  
upon her hopes and fears trying to win her over. Sita resisted  
all attempts and Ravana was too proud to stoop to force. Maruti  
soon found an opportunity to console Sita and assure her of  
her speedy deliverance, The chief object of his journey having  
been accomplished he left Lanka. He reached Kishkindha with  
the glad news. (End of Sunderkanda.)

An invasion of Lanka was soon resolved upon. Sugriva  
with his army of monkeys and Jambavan joined Rama's forces  
and they soon gained the southern ocean. Bibhishana the your  
gest brother of Ravana tried to remonstrate with his eldest  
brother against the evil course of conduct he was pursuing.  
He was treated with contempt whereupon he went over to the  
side of Rama. Rama received him courteously and promised  
to him the kingdom of Lanka after the destruction of Ravana.  
To make it possible for the army to cross over, the construc-

tion of a stone bridge across the ocean was decided upon. This project was devised and executed by Nala. Rama and his army not only forced their entrance into the island but soon besieged the capital itself.

Accounts about the period of time occupied in the conquest of Lanka and the destruction of Ravana along with his brothers, differ, four, fourteen, thirty nine and eighty eight days as the duration of the battle are mentioned by the varying reports. As previously settled Rama installed Bibhishana on the throne of Lanka. Sita was recovered but Rama, out of deference to public opinion was unwilling to receive her back until she had established her purity. Pierced to the quick by the attitude of Rama, Sita proposed to go through a fire ordeal. A huge pile was kindled and with a firm tread Sita approached the pile and jumped cheerfully into it. Immediately however she reappeared, led forth by the fire-god himself, who proclaimed her innocence in the hearing of all.

Rama accepted her saying that he never doubted her purity but had to do what he did for the sake of the people. The period of exile having expired Rama returned to his capital with his wife, brothers, and his allies in the war on Lanka. Rama is reported to have made use of the aerial car 'Pushpaka' which belonged to Ravana for his journey homewards. The party reached home where they met Bharata and the queen mothers anxiously awaiting their return. Rama's coronation was duly celebrated with the usual pomp and ceremony and there was rejoicing every where. (End of Uddha-kanda.)

This would have been an appropriate end to the epic but there is one more book or kand dealing with the history of Rama from his coronation to his death. Here we are told how within a few months from the coronation rumours regarding Sita began to be circulated amongst the people. They did not like that Rama should receive back Sita after her stay in the house of Ravana for nearly a year. Rama

came to know of this through his spies and decides upon abandoning Sita although she was in an advanced state of pregnancy. Rama asked his brother Lakshmana to carry out the plan, which he did, by placing Sita in a chariot and taking her to a forest on the other side of the Ganges, and leaving her there. There upon Sita sent a spirited reply to Rama and patiently awaited development of events. In her forlorn condition, fortunately she chanced upon the sage Valmiki who received the exiled queen and gave her protection. In his hermitage she gave birth to twin sons Kusa and Lava whom Valmiki brought up and educated.

Meanwhile Rama was not at peace. He discharged his duties as a king but was haunted by the image of Sita whom he had treated so unjustly. Years passed and he at last resolved upon the performance of a horse-sacrifice. In connection with the festivities attending the completion of the sacrifice Valmiki arrived at Ayodhya bringing with him the twins Kusa and Lava. These boys recited the poem Ramayan, which Valmiki had composed, in the presence of Rama and the whole assembly. Rama made enquiries about them and was agreeably surprised to learn from Valmiki that they were his own sons. When he learnt that Sita was still alive she was sent for. Rama asked her to produce further evidence of her innocence and purity, upon which, Sita explained "if true in mind and deed and word I have never been unfaithful to Rama may mother Earth receive me into her bosom". Just as she uttered these words the Earth gaped open and a divine form stretched forth her hands to Sita who entered the abyss and found eternal rest there. Soon after the disappearance of Sita Rama felt his own end approaching. The kingdom was divided amongst the four brothers who in turn settled it upon their own children. In the mean time the aged queen mothers died. There-after Lakshmana, whom Rama had sent away from himself, died. Finally Rama himself entered the

waters of the river Sarayu. His other brothers and the whole city of Ayodhya in fact, followed after him to heaven. (End of Uttara-kand.)

Various theories regarding the authenticity and signification of the narrative itself have been advanced.

Whatever may have been the interpretations of Western savants and modern theorists the epic has maintained its unity of plot and action from time immemorial. It is the first poem and Valmiki the first poet in Indian literature.

"Notwithstanding the wilderness of exaggeration and hyperbole through which the reader of the Indian Epics has occasionally to wander", says M. Williams "There are in the whole range of the world's literature few more charming poems than the Ramayana".

## THE AGE OF VALMIKI.

### AS REFLECTED IN THE PLAY

Whatever good qualities we may be in a position to predicate about the play in general and the author in particular, we cannot but feel the absence of real life and domestic and social habits and manners in the drama we are examining. We cannot however ignore the fact that Bhavabhuti has tried faithfully to represent even the atmosphere of Ramayana.

The play represents its actors as often moving beyond earthly sphere. An advanced race of men can place no confidence in the story of a ten-headed monster. Rasyasrnga is represented in the Ramayana as a sage, ever in solitude and unseen by men or women. He was born of a hind and had a horn on his head. The play deals with men as well as bears and monkeys. Bhavabhuti has all along tried to preserve the atmosphere of the Ramayana and Ramayana must have been composed when India was yet in a very early stage of theological as well as material evolution.

The geographical account of Southern India denies the existence of any civilized kingdoms there. The country south of the Vindhya range is the haunt of savage demons like Viradha and Kabandha. Rama is nowhere described as making alliance with a civilized prince. The art of war does not seem to have been far advanced. Rama's army knows not of varied dispositions. There is no plan, no strategy. Law and science do not seem to have been reduced to a system.

Comparison of Sita with Draupadi enables us to deduce certain conclusions which could throw some light on the condition of the society as it existed at the time of Ramayana.

Sita is simple and more cowardly. She exhorts the reluctant Rama to permit her company to the woods. Draupadi vigorously argues the justice of Yudhishtira's authority to pawn his wife when once he has enslaved himself. Sita belongs to an age of ignorance and timidity; Draupadi of wisdom and courage. Draupadi's religious convictions are looser than the god-fearing instincts of the daughter of Janaka.

The rigour of patriarchal ties and institutions is visible in the history of Rama. Rama is a model son innocently submissive to paternal mandate; Laxmana is the paragon of brother; Sugrivaan ideal friend. A sense of sincere duty animates Valmiki's characters.

Ravana carries off Sita by force. She would not allow herself to be touched by Hanuman when he proposed to carry her on his back to Rama's abode.

Even after victory Sita had to submit to the ordeal of fire for admission to the queenship. Rama's contemporaries had a stricter notion of morality and wifely duty. Faith in the inter-position of Providence was very strong. It has been said that "The heroes of the Ramayana are somewhat tame



and common place personages, very respectful to priests, very anxious to conform to the rules of decorum and etiquette...".

Regarding the comparative merits of the two great epics Valmiki's mind seems nowhere to be familiarised with the stern intellectual gospel of Niskama Dharma, that morality of disinterested passionless activity promulgated by Krishna——".

Valmiki's characters are emotional and imaginative. Their enthusiasum is not from intellectual conviction. Valmiki instinctively insisted on an old established code of morals being universally observed as the only basis of ethical stability. He avoided canistic developments. Valmiki was a soul out of harmony with his surroundings and looked back to an ideal, past. Valmiki was a conservative imperialist who advocated return to a better but dead model.

# *Bhavabhuti and his Works.*

## THE DATE OF BHAVABHUTI

It is an admitted fact that amongst the plays in the sanskrit literature Kalidasa's *Shakuntala* and Bhavabhuti's *Uttar-ramacharita* are the best. The reputation of Kalidas rests not only on his dreams but his poems as well. Bhavabhuti, however, is known to the readers of sanskrit literature only as a playwright

Next to the Vedic seers it is Kalidas who has established both the antiquity and sublimity of the sanskrit literature in the eyes of the world. It is unfortunate that the date and the life of this illustrious writer should be shrouded in obscurity and should consequently have to rest on tradition. The question about his date is still a moot one and the only theory that we can advance is that he could not have lived earlier than Agnimitra, the hero of one of his plays belonging to the Sunga dynasty of 150 B. C and later than Bana 620 A. D. the court poet of Harshavardhan (607-648 A. D.).

There are two traditions which are relied upon by those who are inclined to believe in the contemporarity of Bhavabhuti and Kalidas but neither is historically true. The one is based on the *सौजप्रबंध* of Ballal in which we find a statement to the effect that Kalidas, Bhavabhuti, Bana and Mayur enjoyed the patronage of Bhoja, the king of Dhar, at one and the same time. But the work can be relied on only as an authority for the rank assigned to the authors, according to their literary merits. The grouping with respect to place or time is only imaginary. The other tradition refers to the change of *Anuswara* in the line "अविदितगतयामा रात्रिरेव व्यरंसीत" (*Uttarrama*. Act I-27.) The story goes that Bhavabhuti after composing the *Uttar-ramacharita* took it to Kalidas who asked the former to read it while he himself was engrossed in the game of chess.

When the whole drama was read out to him, Kalidas complimented him on the composition as a whole, observing that there was a superfluous anuswar in one place; namely in the verse quoted above. The fourth line of the verse as composed by Bhavabhuti ran as रात्रिरेवं. One has only to state the tradition to be contradicted.

Fortunately there is sufficient material for fixing the date of Bhavabhuti and we need not rely on traditions alone. Dr. Bhandarkar holds that Bhavabhuti must have flourished in the first quarter of the 8th Century. The grounds on which he has based his inference are as follows: According to Rajatarangini Bhavabhuti was patronised by Yashovarman, King of Kanoj who was vanquished by Lalitaditya, king of Kashmir. According to General Cunningham, Lalitaditya reigned from 693-729 A. D.

Rajatarangini mentions another poet called Vakpatiraja as being the chief Court-poet of Yashovarman.

This Yashovarman wrote a prakrit poem called Gaudavaho in which he describes the exploits of Yashovarman and his victory over a Gauda king. In this poem Vakpatiraja refers to the works of Bhavabhuti expressing his deep sense of admiration for them. “ भवभूतिजलविनिर्गतकाव्यामृतरसकणा इव स्फुरन्ति : यस्य विशेषा अद्यापि विकटेषु कथानिवेशेषु ॥ ” ( Pandits “Gaudavaho” verse 799. )

Pandit therefore concludes that Vakpatiraja was either a pupil of Bhavabhuti or a personal admirer.

Dr. Bhandarkar relies on the Chinese chronology and doubts the accuracy of these dates.

Prof. Jacobi confirms Chinese chronology basing his confirmation on the date of an annular eclipse ( 14th August 733 A. D. ) described by Vakpati in his Gaudavaho.

There is evidence, both internal and external, to show that he could not have lived earlier than the 7th and later than the 8th century.

We can detect traces of the influence of Kalidas upon our poet. In the *Malati Madhava* the hero addresses two verses to a cloud as a messenger (Vs. 25 and 26 Act IX). Madhava's address to the animals of the forest reminds one of the similar address of Pururava. Bhavabhuti could not have lived before Kalidas.

Bana mentions a number of his predecessors such as Kalidas, Pravarsena, Subandhu Et. but nowhere does he refer to Bhavabhuti. From this we can infer that Bhavabhuti must have lived much earlier than Bana, who flourished in the 1st half of the 7th Century. Of course this is negative evidence.

Bhavabhuti's fondness for long and involved compounds is a ground to infer that he flourished at a time when long compounds were the order of the day. Dandin in his *Kavyadarsha* gives great prominence to long compounds.

The horrid element and sentiment described in the 7th Act of *M. M.*; the conduct of the two demoniacal characters Aghorhant and Kapalkundala which is similar to that of the characters in the *Dasakumarcharita* of Dandi (700 A.D.) and in the *IV Uchvasa* of *Harshacharita* of Bana point to the conclusion that Bhavabhuti belonged to the same age.

\* Many writers from the 11th century to the 8th century have both named Bhavabhuti and quoted from his works.

Kshiraswami, the teacher of Jayapada—the grandson of Lalitaditya, has quoted Bhavabhuti several times. Amongst other writers that refer to Bhavabhuti are Kshemendra, the contemporary of Anantraj of Kashmir (1028-1063), Rajashekhar, the priest of Mahendrapala of Kanauj (903-967 A.D.) Dhananjaya and Dhanapala, patronised by Munja (924-995), and Vaman (latter half of 800 A.D.).

The Vyaktiviveka of Mahimabhattacha quotes two verses from the Uttararamacharita e. g. "इयं गेहे लक्ष्मीः" I. 38 "हे हस्तदाक्षिण" Act II-10 and Mahimabhattacha flourished in the early part of the 11th century as shown by T. Ganapatishastri.

The Dasarupaka of Dhananjaya quotes quite a number of verses from the Uttararamacharita Viz I. 24, 26, 27, 35, 38; III 26, 37; V 34; VI 11, 19.

### BHAVABHUTI AND HIS WORKS

Bhavabhuti belonged to a family of Vedic scholars, himself being a Vedic bard with Vedic ideas and expressions. His writings abound in them.

It seems that as a poet he had his reverses in his early days and apparently his critics were severe on him. He refers to them when he says 'यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः' - 'As of women so of compositions, people are malicious as to their purity.' His pessimism went so far as to defy the opinion of his contemporaries. He was conscious of the worth of his poetry and he left it for future generations to appreciate it. He writes "उत्पस्यतेस्ति मम कोपि समानधर्मा कालोऽहयः । निरवाधि विपुला च पृथ्वी ॥ " spirit kindred to mine might be existing or might some day be born; for time is endless and the world is wide. " His genius was a conscious genius. He expressed that "Goddess of speech attends on him as on Brahma like a submissive hand-maid" "यं ब्रह्माणमियं देवी वाग्मयैवानुवर्तते." (Uttar 1.2). Rajashekhara goes so far as to say that Bhavabhuti was Walmiki himself re-incarnate.

He is the master of the sentiment of pathos and his mode of dramatic composition is some what original.

Bhavabhuti's works belong to a period when a new style of the period of Dandin; Subandhu and Bana was in fashion. There are passages in Bhavabhuti's work that are unrivalled

in their beauty, force and sublimity of thought. But there are others that are marred by verbosity. His style often suffers from long compounds, obsolete words and clumsy construction. His style is vigorous but very rarely simple. His diction is often determined by the exigencies of metre.

Bhavabhuti could appreciate nature almost in the sense in which a modern poet would. His descriptions of mountains, forests etc. are realistic, vivid and forcible. His description of the Dandaka forest and Janasthana in second Act of Uttararam-charita can stand comparison with any similar passages. They are graphic and picturesque.

His tenderness and pathos as evidenced in Act I 43, 46, and III 25-27, 38 is unrivalled.

His writings are comparatively free from conventions which often mar the composition of many a Sanskrit poet. We seldom meet with the mango-blossom or the cuckoo, the Asoka or the bee in his writings.

His mastery over the language is unquestionable and very few poets can equal him in the art of employing words, the sound of which is an echo to the sense. e. g.

“ हा हा विकपरगृहवासदूषणयत् ”, ‘ ज्याजिह्वया वलयितोत्कट ’—Et.

Even his best admirers admit that Bhavabhuti is not free from defects; judged both by the old as well as the modern standards. He lacks the skill required in the development of the plot and the arrangement of episodes. True that the choice of the story and the background, in two of his plays, namely Mahaviracharita and Uttarrama, are responsible for the defects in the development of the plot, but even in his Malatimadhava he falls short of the mark.

He has not observed the unities of time and place that characterise a good drama. We know how in the Uttarrama an interval of twelve years has elapsed between the events of the first and the second Act and how the events in the other Acts follow in quick succession.

His prose passages are often marred by involved construction and long compounds, but where the feeling is intense he has been able to use the most appropriate phraseology. Vide II 27, III 31, 37, 45, Et. He repeats himself considerably often. Prof. Kane has pointed how at least 16 Verses "दधति कुहराजां" Et. occur in all the three plays. There is a repetition of verses even in the same play. I. 15, and VI 15, II 19, and VI 5 of Uttar-charit are identical. Some of his pathetic descriptions savour of morbid sentimentality. He lacks the sense of humour completely. True that serenity, sublimity of thought and depth of feeling which characterise his poetry as a whole afford little scope for humour but they are not quite incompatible as one is likely to suppose.

Bhavabhuti's works have rightly been regarded as a standard for dramatic study but only three dramas have come down to us. There are certain stanzas which are ascribed to him in various anthologies but they are not traceable in the extant works. Gunaratna, a treasury of thirteen verses is ascribed to him. It is possible that other works of his have now been lost to us.

Bhavabhuti is often compared with Kalidas and looked upon as his equal. Like Kalidas Bhavabhuti's language is full of melody and lyrical beauty but unlike him it is comparatively diffused. Bhavabhuti expresses himself more in the Vachya sense while Kalidas does in the Vyangya sense. In describing human emotions of pathos and heroism, Bhavabhuti surpasses Kalidas. Kalidasa's style is graceful; Bhavabhuti's grandiloquent. Bhavabhuti is quite at home in the delineations of nature and chivalry, Kalidas in matters of love. Not that Bhavabhuti is ignorant about love and its influences. He develops the love of Malati and Madhava, as it were, to illustrate the tenets of Vateyayana's Kamasutra. Kalidas is more the man of a city. Bhavabhuti is rural.

Of his three dramas *Malati Madhava* is a prakarana in ten Acts. The scene is laid in Ujjain and the subject is the love story of Malati, daughter of a minister, and Madhava a, young scholar of the city and the son of the minister of another state.

*Mahaviracharita* describes in seven Acts the life of Rama as a warrior. The plot follows *Ramayana* with slight variations intended to show Rama's heroism in relief. The last Act describes the country traversed by Rama and Sita on their way to Ayodhya in the aerial car.

*Uttararamacharita* describes in seven Acts the story of Uttar Kanda of *Ramayana*, that is, the abandonment of Sita, her residence at the hermitage of Valmiki, the birth of Kusha and Lava and the union of Sita and Rama.

"The catastrophe is differently brought about," says Wilson in the *Ramayana* and the *Raghuvamsa*, and the poetical account of Rama and his race closes in a different manner. Rama discovers his sons in consequence of their recital of the *Ramayana* at his sacrifice and Sita upon her innocence being recognised by the people is suddenly carried off by the goddess of Earth, and disappears for ever. The denouement is very judiciously altered to her reunion with her sons and husband in the play."

This play holds a high place in the theatrical literature of the world.

As the question of the identity of Bhavabhuti with Umvekacharya has been raised by scholars it needs a little discussion.

In an ancient Ms. of *Malati Madhava* first discovered by Pandit, the colophon at the end of two of its Acts makes a statement to the effect that the author of it was the pupil of Kumarilbhatta by name Umvekacharya.



This Umveka is believed to have composed a commentary on the Slokavartika of Kumaril. In the Yuktisnehaprapurani on the Sastradipika, Umveka's explanation of the first verse of the Slokavartika of Kumaril is cited. Umveka has also written a commentary on the Bhavanaviveka of Mandan, in which he quotes the second half of a karika of Kumaril as being that of Bhattapada his Guru. Thus there is evidence enough to show that Kumaril was the Guru of Umveka and so far the statement in the Ms. of Malati Madhava referred to is correct.

The commentary of Umbeka on the Slokavartika of Kumaril begins with the verse "येनाम केचिदिह न प्रथयन्ति" Et. which occurs in Malatimadhava also.

Tattvapradipika seems to assume that Bhavabhuti and Umbeka are identical. The commentator says as much. Re. 'तत्त्वप्रदीपिका' has the following;—

स्वकपोलकल्पितमालतीमाधवादि वाक्येषु प्रामाण्याभावादतिव्याप्तिः । नहि पुरात एव सत्ताहकारि प्रबंधविरचनमात्रेणानामो भवति भवभूतिः । उक्तं चैतदुम्बेकेन यदासोपि कस्मैचिदुपदिशति न त्वया अननुभूतार्थविषयं वाक्यंप्रयोक्तव्यं यथा अंगुल्यग्रे हस्तियूथशतमास्ते इति तत्रार्थं तद्वचनेन संमतयति उक्तं चैतदिती ।

The commentator says "भवभूतिरुम्बेकः । एतदेवप्रथोतरस्थेन तद्वचनन संमतयति-उक्तंचैतदिति ।"

Kamalasila in his commentary on the Tattvasangraha of Santarashila quotes the views of one Uvveyaka on topics of mimansa. It is likely that Uvveyaka might be the changed form of Umveka or Umbeka. These are the grounds on which the theory of the identity of Umbeka and Bhavabhuti is based.

There are two circumstances that militate against this hypothesis. Bhavabhuti refers with pride in all his three plays to his Knowledge of the Vedas, the Upanishads, the Sankhya and the Yoga philosophies but no where, except in

the Uttararamacharita, that too only once, does he use an expression which can establish his familiarity with the Purva-mimansa.

Again the only teacher mentioned in the dramas is a Sannayasin Gnananidhi but not Kumaril. These two objections can be explained away. This question is further complicated by a statement in the Shankardigvijaya of Vidyaratna. There, it is said that Umbeka was the popular name of Mandana. But the identity of Umbeka and Mandan has never been accepted.

A commentary on the Balakrida of Vishvarupacharya treats Vishvarupa, Sureshvar and Bhavabhuti as identical.

An identity between Sureshvar and Vishvarupa can reasonably be established but not with Bhavabhuti. There is no doubt that a confusion prevails in the writings of the Mediaeval sanskrit scholars regarding the five names Mandan, Umbeka, Bhavabhuti, Sureshvar and Vishvarupa.

From the evidence that is available the following conclusions can be drawn; that Kumaril's literary activity lies between 670-700 A. D. "Mandana quotes Kumaril and Mandana's commentator Umbeka was a pupil of Kumaril". Thus Mandan seems to be the contemporary of Kumaril and Umbeka's literary activity therefore seems to lie between 700-730 A. D. That Sureshvar, otherwise known as Vishvarupa, was a pupil of Shankara and Shankara's traditional date is 788-820 A.D. It follows therefore that Sureshvar flourished between 810-840 A.D. Thus Mandan and Sureshvar cannot be identical. It is probable that Umbeka and Bhavabhuti are one and the same and Bhavabhuti flourished towards the end of the 7th century and the beginning of the 8th.

## CONTROVERSY ABOUT THE NAME.

There is a controversy as regards the very name of the Poet. Ghanasyama the commentator says the name Bhavabhuti was given to him from his composition;<sup>1</sup> Jagaddhar commenting on the मालतीमाधव says 'नाम्ना श्रीकंठः प्रसिद्धा भवभूतिरित्यर्थः' Viraraghava takes the same view. While commenting on the Mahavircharita he says that Shrikanth was the name given to the poet by his father and he was nic-named Bhavabhuti by his patron king, who was pleased with his verse "साम्बा पुनातु भवभूतिपवित्रमूर्तिः"<sup>2</sup>

The Mahavircharita and the Uttararamacharita use the words 'श्रीकंठपदलाञ्छनः भवभूतिर्नामा'. Malatimadhava has 'भवभूतिनामा'. The word नामा after भवभूति leads one to suppose that the name of the poet was भवभूति and sometime later he received the title of Shrikantha. Anantapandit in his commentary on Arya-saptasati says that Shridhar was the poet's real name and that he received the title भवभूति on composing the verse "गिरीजायाः कुचौ वंदे भवभूतिसिताननौ "

There is one thing which we cannot lay aside in drawing our own conclusions. The commentators are not in agreement about the verse for which the poet is said to have earned the title. Ghanasyama and Viraraghava give quite a different story about the origin of the title 'भवभूति'. According to their story भव (Shiva) manifested himself in the form of a brahmin and gave him riches.

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१, "श्रीकंठपदलाञ्छनः । पितृकृतनामिदम् । ...भवभूतिर्नाम साम्बा पुनातु भवभूतिपवित्रमूर्तिः" श्लोकरचना संतुष्टेन राज्ञा भवभूतिरिति ख्यापितः । "

भवात्-शिवात् भूतिः भस्म संमत् यस्य । ईश्वरेणैव जातु द्विजरूपेण विभूतिर्दत्ता, तदा प्रभृति भवभूतिरिति प्रसिद्धो जात इति च पशवरीचदो विदन्ति (धनस्याम).

२. वीरराघव-किंचास्मैकवये ईश्वर एव भिन्नरूपेण आगत्य भूतिं दत्तवानिति वदन्ति एवं च भवात् भगवतो भूतिर्यस्येति भवभूतिरित्यन्वर्थ इत्याहुः ।

As against this view we find that all ancient critics from Rajashekhara downwards give 'भवभूति' as the name of the author and not Shrikantha nor Shridhar. The evidence of the commentators is not conclusive. They are in all probability influenced by the etymology of the word भव-भूति and have tried to put convenient interpretations.

The name भवभूति is so well established as the author of the three plays that no scholar would like to destroy the convention even if it were conclusively proved to be such.

Of his three works Mahaviracharita contains the fullest account about himself, according to which the ancestors of Bhavabhuti came from a town called Padmapura in Dakshinapatha. They were the followers of the Taittiriya recension of the Krishna Yajurveda, belonged to the Kasyapa Gotra; were habitual drinkers of soma and their surname was Udumbara.

According to this account the poet's grandfather was Bhatt Gopal; his father's name was Nilkanth and his mother's name was जलकुर्णी. He was proficient in Grammar, Rhetorics and Logic and possessed the title of Shrikantha.

Malati Madhava omits Mahakavi but adds that Padmapura was in Vidarbha "अस्तिदक्षिणापथे विदर्भेषु पद्मपुरं नाम नगरम् ।

Jagaddhar in his commentary gives the family name as Dambara and explains, 'डम्बमुत्कर्षसूचकं कुलनामयेषां'. The Mahaviracharita and Malatimadhava give us further information and say that his teacher was Jnananidhi a learned sannyasin. From the statement of Bhavabhuti that his family belonged to the Berars (Vidarbha) and studied the Taittiriyaashakha Dr. Bhandarkar infers that Bhavabhuti's native place पद्मपुर (Padmapura) must have been near Chandrapura or Chanda in the Central Provinces where there are still many families of Maharashtri Deshastha brahmins of the Taittiriyaashakha...and in the country to the south and south-east of which there are families of Tailang Brahmins following the same Veda".

There is a most recent announcement made in a Press Note issued by the Archaeological Survey of India to the following effect. "Old remains dating back to the early medi-  
eval age, of a village now identified as the birth place of Bhava  
bhuti, the celebrated Sanskrit dramatist and court poet of  
Yasovarman, King of Kanoj, in the eighth century A.D. have  
been brought under the Ancient Monuments Preservation Act."

The Padmapura of Bhavabhuti has now been identified with the village of Padmapur, three miles from Amgaon, a station on the main line of the Bengal Nagpur Railway in the Bhandara district of the Central Provinces. All the remains of Padmapur and its sarroundings have now been brought under protection.

It is not known to many of us that there is a large community who call themselves Udumbara Brahmins and who reside in Malwa and the Central Provinces. They are a poor community and earn their living by drawing water, doing similar other work or by begging.

The fact that the most ancient M.S. of the Malati-madhava dated in the Newari Samvat 276 (i.e. 1156 A. D.) does not contain the word विदम्बु is no conclusive evidence to show that पद्मपुर was not the family residence of भवभूति।

The fact that पद्मपुर was in Dakshninapath stands. And Dakshinapatha means Berar and Maharashtra (vide Mr. Kane's paper on the ancient Geography of Maharashtra.) The theory that Bhavabhuti belonged to the C. P. Jain's further support from the fact that in Malatimadhava he makes Saudamini say, while describing the hills and forests surrounding Padmavati that they remind her of the southern mountains and forests resounding with the Godavari. His repeated descriptions of the Godavari and Dandaka forest in the Uttararamachariat (Act. II) point to the same conclusion.

The circumstance that Bhavabhuti's plays were first staged in honour of Kalapriyanath does not help us in determining the birth place of भवभूति since the identity of Kalapriyanath itself is not established, though various theories have been advanced by eminent scholars.

Bhavabhuti was patronised by Yasovarman, King of Kanyakubja (Kanoj). It is therefore very likely that Kalapriyanath was a shrine of God Shiva somewhere near modern Kanoj. Bhavabhuti describes with minute details in his play *Malatimadhav*, a town called Padmavati which General Cunningham identified with Narwar in Modern Malwa. But this identification is not accepted by Dr. Bhandarkar.

Bhavabhuti's ancestors were learned brahmins and he himself was a profound scholar. In his introductory remarks to *Malatimadhav* he says that he had made a thorough study of the Vedas, of the Upanishads, of the Sankhya and Yoga systems of philosophy as well as Grammar and Rhetorics.

“यद्वेदाध्ययनं तथोपनिषदां सांख्यस्य योगस्य च ज्ञानं तत्कथनेन किं न हि ततः कश्चित् गुणो नाटके । यत्प्रौढत्वमुदारता च वचसां यच्चार्थतो गौरवं तच्चेदस्ति तदेव गमकं पण्डित्यवैदग्ध्ययोः” । मालतीमाधव Act. I

His acquaintance with the Vedas, the Upanishads; the धर्मशास्त्र, Mimamsas Et. is evidenced by the technical terms he has employed and the frequent references he makes to the ritual to be observed by persons belonging to the different Varnas and the Asrams. The discussion of समांसमधुपर्क in the IVth Act, references to the penances Parak and Santapana, the speeches of Janaka, the description of Lava of a sacrificial horse as well as the use of such expressions as ‘नमोवाक’, ‘पुराण-ब्रह्मवादिनं प्राचेतसं ऋषिम्’, ‘ब्रह्मपारायणाय उपासते’, ‘गर्भेकादशे वर्षे क्षात्रेण कल्पेन उपनीय त्रयीविद्यामभ्यापितौ’, ‘माघ्यंदिने सवने’, ‘यत्रानंदाश्चमोदाश्च यत्रपुण्याभिसंधयः । वैराजानाम त लोकास्तेजसाः संतु तेऽधुना’, ‘ब्रह्मकोषस्य गुप्त्यै’ “चूडाचुंबित-कंकपत्रमभितः तूणीद्वयं दृष्टतः भस्मस्तोकमविवलंछनमुरोवत्ते त्वचं रौरवीम् । मोर्व्या-

मेलयानि नियन्त्रितमधोवासश्चमांजितकं पाणौ कामुर्कमक्षुत्रवलयं दंडोऽपरः पैपलः ॥  
Et. amply bear testimony to his profound learning and wide knowledge.

His familiarity with the doctrines of अद्वैत वेदांत is clearly manifested by the use of such terms as; 'प्रबुद्धोऽसि वागात्मनि ब्रह्मणि', 'शद्धब्रह्मणस्तादृशं विवर्तमितिहासम्', 'शाश्वतं पदं प्रविशामि', 'संकल्पान्म्रासपाटवापादानः', 'याज्ञवल्क्यो मुनिर्यस्य ब्रह्मपारायणजंगौ', 'परंज्योतिः प्रकाशताम्', 'आविर्भूत ज्योतिषांब्राह्मणानां', 'विकल्पव्युपरमे', 'एकोरसः कर्ण एव निमित्तमेदात् भिन्नः पृथक् पृथगिवाश्रयेत विवर्तान्' । आवर्तबुदबुद तरंगमयानुविचरानं भो यथा सलिलमेव तु तत्समग्रम्', 'विद्याकल्पेन मरुतामेधानां भूयसामपि । ब्रह्मणीव विवर्तानाम् कापि पविलयः कृतः' । Et.

His firsthand acquaintance with Yoga is seen from the 3rd Act of Mahavircharita and the 5th Act of Malatimadhav. He also refers to the Tantras and the weird rites and incantations recommended by them in his Malatimadhava. His acquaintence with Nyaya is seen by his use of the word 'Nigrihita' in the IVth Act of Uttararama and the various terms he has employed in Malatimadhava Act V. In the IVth Act of Mahavircharit there are frequent references to the technical terms of Rajanitishastra. He refers to Bharat the author of Nattyashastra as Tauryatrika Sutrakara in the IVth Act of Uttaracharita.

In my summary and critical appreciation at the beginning of each Act I have pointed out how the action of the drama has progressed. I have also shown how the main plot of the drama is based on the story of the Ramayana and I have indicated in my notes, by giving extracts from the epic, not only, how closely the author has followed the source but has often employed the very words of the Ramayana. Bhavabhuti only followed the tradition noted in the Dasarupaka. About fourteen dramas, based on the Ramayana, are mentioned in the works on Poetics and dramaturgy.

Most of the changes introduced by Bhavabhuti have some dramatic purpose to serve. He has tried to retain the spirit, the pathos, and the general tone of the original. The material is the same. It is the denouement, the artistic presentation, the style, the dignified manner in which the sentiments are brought out that give a charm to the composition.

In giving a happy end to the story, while in the original it is strictly tragic, he has but followed the conventions laid down by rhetoricians.

The picture-scene of the first Act is a creation of the dramatist. It serves more than one purpose. Apparently it is intended to divert Sita's mind who was feeling distracted by the departure of Janaka and the elders. It serves the purpose of acquainting the audience with the past history of Rama, and to indicate the intensity of love before separation.

The introduction of Lavana is intended to draw the king away from the queen while he was loitering in her apartment and a furious conflict between his love for his wife and the stern sense of duty was raging in his mind.

The incident of Sambuka after the commencement of the horse sacrifice is intended to enable Rama to witness the fight between Lava and Chandraketu before returning to his capital from Janasthana.

Rama's passionate expressions of his grief, the touch of invisible Sita are all intended to heighten the pathos. The fight between Rama and Lava, as it stands in the original, is altered into a fight between Lava and Chandraketu out of respect for the sentiment of the audience. The characters of Vidyadhara and Vidyadhari serve no other purpose than that intended to be served by the Vishkambha, namely to give additional information.

The play within the play serves almost the same purpose that is served by the play in Shakespeare's *Hemlet*. If Rama needed any evidence and proof of Sita's innocence and love it was supplied by this device.



Rama's meeting with Vasanti, the stay of Vasishth, Arundhati and Rama's mothers in the hermitage of Valmiki are also a departure from the original.

There are certain peculiarities worth noting in the writings of Bhavabhuti.

Bhavabhuti has not composed a single verse in Prakrit except the two in the VI Act of *Malati—Madhava* which however are examples of भाषासमावेश i. e. they may be read both as Sanskrit or Prakrit namely “सरले साहस रागं परिहर रंभोर मुंच संरंभम्! विसं विसायासं सोढुं तव चित्तमसहंमे” ॥ ‘किंवा भणामि विच्छेद दासुणा यासकरिणी । कामं कुरु वरासोहे देहिमे परि रमणम् ॥

We get a rare specimen of a metre called *Dandaka* with 54 letters in each pada, in Vth act of *Malati—Madhava*. He allows his stanzas to be broken up by the interposition of prose and verse.

What the Sanskrit critics have said about Bhavabhuti is worth noting;

“स्पष्टभावरसाचित्रैः पादन्यासैः प्रवर्तिता । नाटकेषु नटस्त्रीव भारती भवभूतिना”  
Introduction to *तिलकमंजरी* of धनपाल

भवभूतैः शिखरिणी निरर्गलतरंगिणी । रुचिरा घनसंदर्भे या मयूरीव नृत्वति  
(सुवृत्तातिलक of शंभु)

भवभूतैः संबंधाद्भूधरभूरेव भारती भाति । एतत्कृतकारुण्ये किमन्यथा रोदिति प्रावा.  
(आर्यासप्तशती of गोवर्धनाचार्य ) The last words have a clear reference to “अपि प्रावारोदित्यपि दलं तिवज्रस्य हृदयम्.”

‘उत्तरे रामचरिते भवभूतिविशिष्यते’ (विक्रमार्क ).

There are numerous commentaries on the play; by 1 Viraraghava, 2 Ghanasyama, 3 Atmaram, 4 Laksmansuri (Kumbhakonam Ed.) 5 A. Borooah ( Cal. Ed. ), 6 J. Vidyasagara, Abhirama, Premachandra, Tarkavagisa ( Cal. Ed. with a preface by E. B. Cowell ), about sixteen in all. Viraraghava popularly

known as Annavappangar was the son of Nrsimha and descendant of Dasarathi Vadhulagotra. He was born at Tirumalisai in Chingalpet District, Madras, about 1770 A.D.

Ghanasyama, whose commentary is incorporated by Prof. Kane in his edition of Uttaracharit, furnishes us with a good deal of information about himself in the introductory verses to his commentary.

Ghanasyam appears to have been a maharashtra brahmin (Deshastha) whose surname was Chaunde. He belonged to the Bhargava Gotra and his grand father's name was Balaji. His mother's name was Kashi and father's Mahadeo. Ghanasyam seems to have been a voluminous writer. According to his own account he composed 64 works. Of these he mentions his commentaries on the शाकुंतल, विद्वशालभञ्जिका, भोजचंपू and भारतचंपू. He was a Shaiva. He was the minister of King Tukoji Maharaja who is identified with Tukaji, King of Tanjore who ruled from 1728—1735 A.D.

The commentary of Viraraghava is fuller than that of Ghanasyam. He describes himself as the descendant of Rama in the colophons at the end of the Acts. His family name is वायूळ and he seems to be the same वीरराघव who has written a commentary on महावीरचरित. He is later than घनश्याम.

The story of Bhavabhuti's play has been summarised by V. Anantacharya in Natakakathasangraha.

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**P. 6 V. 8** किंत्वनुष्ठान.....This explains why the elders had to go away, though not for a long time.

The Shastras enjoin certain obligatory rites so that a person cannot go away at will for a long time.

**अनुष्ठानं** = Practice of religious rites or ceremonies; any religious rite or ceremony.

**नित्यत्वम्** - अनुष्ठाननियता; does not here mean daily performance. It means the necessary performance of rites at fixed periods. It means here नियतत्व.

The acts to be performed by a person, in conformity with the Shastras, are of three kinds, नित्य, नैमित्तिक, and काम्य. The नित्यकर्म's are those which, when not performed by those who ought to perform them, lead to sin. e. g. संध्यावंदन, वैश्वदेव Et.

The नैमित्तिक's are those which ought to be performed on certain specified occasions. e. g. at the time of the birth of a child, marriage Et.

The काम्य's are those which are to be performed for the accomplishment of some object. e. g. पुत्रकोमष्टि.

**अपकर्षति** - takes away.

**संकटा** - adj. = full of, beset with, obstacles; from कट् with सम्.

**प्रत्यचायः**—fr. इ or अय to go with प्रति and अव = an obstacle, sin caused by the neglect of नित्यकर्म's.

**आहिताग्निनाम्**—आहिताः अग्नयः येन. One who keeps the sacred fire. There are three sacred fires. Viz. “दक्षिणाग्निर्गार्हपत्याहवनीयौ त्रयोऽग्नयः (अमर)

**गृहस्थता**—The life of a house-holder.

G. reads नित्यत्वात् for नित्यत्वम्. In this case we have to take गृहस्थता as the subject of अपकर्षति. With this reading हि remains unexplained and the construction becomes involved.

The commentator G. interpretes प्रत्यवायैः संकटा—as नित्यानुष्ठानविघातजनितैः पापैः संकटा. This would mean “difficult on account of the sins accruing from the non-performance of duty”. This is preferred by Prof. Abhyankar and Principal Ray. We prefer “Full of obstacles”. The house holder, as a matter of fact, has many difficulties to face in discharging his secular and religious duties all at once.

**आर्यपुत्र**—a term used in sanskrit dramas by a wife when addressing or referring to her husband.

**विप्रयोगः**—विरहः

**संसारभावाः**—worldly incidents. भाव=a thing.

**हृदयमर्मच्छिदः**—हृदयस्य मर्माणि छिन्दन्ति इति—piercing the vital parts of the heart.

**वीभत्समान**—present participle of the desiderative of (वीभत्सते) of बभू= to be disgusted with.

**येभ्यः**—The ablative is used in connection with वीभत्समानाः according to the वार्तिक “जुगुप्साविरामप्रमादार्थानामुपसंख्यानम् (पा 3, 1, 6)

Verbs having the sense of ‘disgust,’ ‘cessation,’ ‘error’ govern the ablative.

**मनीषिणः**—मनीषा अस्य अस्ति इति—A talented man. According to Malli. मनसः ईषिणः meaning those who reach everything by their mind. A compound of the पृषोदरादि class. Cf. धीरो मनीषीज्ञः प्राज्ञः (अमर) Ordinarily Shastras regard संन्यास as the fourth stage or आश्रम which is to be resorted to after the first three namely ब्रह्मचर्य, गृहस्थ and वानप्रस्थ have been gone through. But their is the authority of श्रुति to the effect that a man may renounce

the world, the moment he conceives a distaste for worldly affairs. Compare “अथ पुनरव्रती वा व्रती वा स्नातको वाऽस्नातको वा उत्सन्नामिको वा यदहरेवे विरजेत्तदहरेव प्रव्रजेत्” (जाबालोपनिषद्).

G. reads ‘भोगः’ (objects of enjoyment). Rama is speaking here of the separation of सीता from जनक which can appropriately be referred to by भाव and not भोग.

N. reads भागः (lot) this also does not yield good sense.

**रामभद्र**—The word भद्र indicates some superiority on the part of the person using it.

**कंचुकिन**—An old and trusted ब्राह्मण attendant on the women's apartment. The word कंचुकीय is also common. Compare ये विप्राः सत्यसंपन्नाः कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कंचुकीयास्तुतेऽस्मृताः । (नाट्यशास्त्र.)

**उपचारः**—Mode of address.

**यथाभ्यस्तम्**—अभ्यस्तमनतिक्रम्य (अव्ययीभाव) = as you are accustomed to.

**अभिधीयताम्**—वा with अभि = (to speak or address.) Imperative third per. sing., passive of.

The words यथाभ्यस्तम् etc. shows the generosity and courtousness of Rama towards his servants.

**अष्टावक्र**—अष्टौ वक्राणि यस्य. Lit-crooked in eight limbs. The penultimate अ of अष्टन् is lengthened only when the whole is a name. Otherwise अष्टपुत्रः

**अष्टावक्र** was the son of the great sage Kahoda. The father had married a daughter of his preceptor उद्दालक. He was so much devoted to his studies that he neglected his wife though far advanced in pregnancy. The son while yet in the womb blamed his father for his neglect. Upon this the sage became very angry and cursed his son to be born crooked,

By his father's favour, however, he became perfectly straight by having bathed in the river Samanya.

**स्वस्ति**—governs the dative according to पाणिनी “नमः स्वस्ति स्वाहा स्वधालं वषट् योगाच्च” (पा. २. ३. १६).

**अपि कुशलं**—अपि introduces a question. Is it all right? Compare. ब्राह्मणं कुशलं पृच्छेत्क्षत्रवंधुमनामयम् । वैश्यं क्षेम समागम्य शूद्रमारोग्यमेवच । Ms. 2. 127.

**सोमपीथी**—सोमस्य पीथः पानं अस्य अस्ति इति. R. explains “कृत सोमलतारसपानः यथावदनुष्ठितसोमयागः इत्यर्थः.” Another reading is सोमपीती (सोमस्य पीतं पानं अस्य अस्ति इति सोमपीतिन्.) It means the same thing. One who habitually drinks Soma; a constant performer of सोमयाग.

N. reads भावुक=auspicious, the blissful one.

**आवुक्तः**—sister's husband.

For अस्मान् वा स्मरति (or does she remember us) G. N. and G. H. read अस्मानपि स्मरति (does she remember us also).

अथ किम् (lit. what else.) It means 'yes', 'just so'.

P. 8. V. 9. अन्वयः-सन्दिनि, भगवती विश्वंभरा भवतीमसूत । प्रजापतिसमो राजा जनकस्ते पिता । येषां पार्थिवानां कुलेषु सविताच गुरुः वयंच तेषां त्वं वधूः असि. ।

**विश्वम्भरा**—विश्वं विभर्ति इति—the earth (which supports all). विश्व+भृ+खच् कर्तरि संज्ञायां स्याम्. The word is formed according to “संज्ञायां भृ-तृ-वृ-जि-धारि-सहितपिदमः (पा. 3. 2. 46) similarly रथंतरं, साम, पतिंवरा, अरिंदमः.

**असूत**—Imp. 3rd person sin. of सू 2nd conj. Atp. There is a reference to the story about the birth of सीता from the furrowed earth.

**प्रजापतिसमः**—प्रजापतिना ब्रह्मणा समः तुल्यः or प्रजापतिभिः समः । ‘प्रजापति’ can here be taken to mean either ब्रह्मा or one of the ten मानसपुत्रास of the creator.

**जनक**—He is compared to Brahma on account of his great learning. He is described in the उपनिषद् as ब्रम्हविद्, one who had attained मोक्ष while living (जीवन्मुक्त) cf. अमर्यं वै जनकं प्राप्तोमि (Bretr's Up. IV. 2. 4)

**सविता च गुरुः वयं च गुरुवः** The first गुरु means progenitor. The solar race of kings started with मनु who was the son of सविता The second गुरु means "spiritual adviser."

**वयम्**—The plural is used by वसिष्ठ either because he is a great sage or because he includes वामदेव, विश्वामित्र along with himself.

वयम् for अहम् can be used by the rule "अस्मदेद्वयोश्च"

**गुरुवः** is a विशेष्य and not a विशेषण

**नन्दिनी**—Lit. "the delighter."

**तत्किमन्यदाशास्महे । केवलं वीरप्रसवा भूयाः**—I only wish that you may give birth to a warrior son. What else shall we wish for you? All the good things that are to be wished for, Sita already possessed. They are mentioned in "विश्वंभरा" Et.

**वीरप्रसवा भूयाः**—वीरः प्रसवः यस्याः 'भूयाः' benedictive of भू.

V. 10 लौकिकानाम् Et. constitutes the reason for Rama's statement 'अनुगृहीताः स्मः' cf. "भगवन् वरः खलु एषः, न आशीः" (शाकुन्तल ४). When Sakuntala falls at the feet of कश्यप at the time of her departure he blessed her saying "त्वमपि साम्राजं पुत्रमवाप्नुहि." Upon This गौतमी remarked भगवन्" Et.

The belief that the words of saints, though a chance utterance, come out to be true was not only common in the days of भवभूति but is shared even now by the superstitious Hindus. And it is this belief that can account for the following of the so called saints (बुवास) of the present day. The import of the verse लौकिकानाम् Et. is that all righteous people speak what is

true, that is, their statements are in keeping with facts. But in the case of primeval sages even their chance utterances about future events come about to be true. This may be, because of their intuitive insight into the future or because of the occult powers they possess.

The word लौकिक is usually opposed to वैदिक. R. comments "प्रसन्नानामृषीणां मुखाद्यदेवनिःसराति तपःसिद्धिबलेन तदेव फलति न कदाचित् तदुक्तं निष्फलं भवतीति भावः"

'इदम्' in अष्टावक्र's speech is in apposition with the sentence यः कश्चित्.....तव्यः ।

गर्भदोहदः—दोहं आकर्षं ददाति इति—that which creates hankering. गर्भस्य दोहदः i. e. गर्भजनितः दोहदः

दोहद is neuter according to अमर and means 'desire', longing Et." in general, and not necessarily puerperal longing. Bhanuji quotes हेमचंद्र to show that it is masculine. But the authority of अमर is higher and we must understand that भवभूति has exercised his license as a poet in treating it as masculine. G. and N. read गर्भदैर्हिदोदयः—appearance of the longings of pregnancy.

यद्येषा कथयति—if she will tell. यदेषा कथयति—whatever she says. The first reading brings out more prominently the shyness of Sita. cf. न मे हिया शंसति किञ्चिदीप्सितम् Raghu III 5.

देव्याः सन्दिष्टम्. देव्याः refers to सीता. Here the genitive is used for the dative.

कठोरगर्भेति नानतितासि—You are not brought because you are far advanced in pregnancy. A woman is advised not to set out on a journey from the eighth month of pregnancy. Cf. यानादिभ्रमणं चैव मासाद्यात् स्त्री न चार्हति ।

रामभद्र—ऋष्यशृंग was a great sage and the husband of. राम's elder sister and thus entitled to address Rama in the way he does.



The use of आदिष्ट by Rama is in keeping with his modesty and the respect in which he held वसिष्ठ.

V. 11. निरुद्धाः detained.

नवं च राज्यम्—You are inexperienced in the art of government.

युक्तः स्याः be devoted. The verse can be construed as तस्मात् यशः ( स्यात् ) यत् यशः वः ( रघूणाम् ) परमं धनम्, or तस्मात् यत् यशः ( भवेत् ) तत् वः परमं धनम्.

G. reads स्वस्माद्यशः for तस्माद्यशः In that case the construction would be यत् ( यस्मात् ) वः स्वस्मात् यशः परमं धनम्—Since you prize glory more than your life. This gives equally good meaning but the construction becomes clumsy. cf. “अपि स्वदेहात्मिमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः ( Raghu 14-35 )

मैत्रावरुणः—मित्रश्च वरुणश्च मित्रावरुणौ—मित्रावरुणयोः अपत्यं पुमान् - the son of मित्रावरुण.

“The story of the birth of वसिष्ठ is given by सायणाचार्य in his com. on Rig. VIII 33. 11. ( उतासि मैत्रावरुणो वसिष्ठो Etc.) “तयोरादित्ययोः [ मित्रा वरुणयोः ) सत्रे ह ऽप्सरसमूर्वशीम् । रेतश्चस्कद तत्कुंभे न्यपत-  
द्रासतीवरे ॥ तेनैव तु मुहूर्तेन वीर्यवन्तौ तपस्विनौ । अगस्त्यश्च वसिष्ठश्च तत्रार्थं संबभूवुः ॥ बहुधा पतितं रेतः कलशे च जले स्थले । स्थले वसिष्ठस्तु मुनिः संभूत ऋषिसत्तमः .

रामायण उत्तरकांड सर्ग 57 gives a similar account of the origin of वसिष्ठ. But वसिष्ठ is also described as the son of ब्रम्हन्. The tradition is that वसिष्ठ lost his body through a curse. Thereupon his spirit entered the Sun and Varuna, through whom he was endowed with a body.

स्नेहं दयां च सौख्यं च—स्नेह implies affection, दया pity and सौख्य- worldly pleasure. There is a climax here, जानकी crowning all these considerations. But Rama says that he puts content

ment of his subjects above them all. वीर thinks that there is propriety in the use of the term जानकी in preference to her usual name सीता. According to वीर Rama wanted to suggest that he was prepared to displease even Janak the father of Sita.

This verse gives us Rama's ideal of a ruler. We are not to suppose that he cared more for popular applause than for his beloved wife about whose purity he had not the slightest doubt. He showed the highest regard for public opinion. Cf. त्यजन्त्यसून् शर्मच मानिनो वीरम् Nai 1. 50 तेजस्विनः सुखमसूनापि संत्यजान्ति Bha. Niti.

The future abandonment of Sita is forecasted here, thus laying the वाज of the play. It also shows that there was presentiment in Rama, as to what he was going to do. This verse indicates the high value that was attached to public opinion. It throws a flood of light on the character of Rama and his sense of kingly duties.

The remark of Sita अतः.....पुत्रः shows that instead of showing resentment at the thought of her contingent abandonment by Rama she appreciates his sentiment and commends him for his high ideal.

विश्राम्यताम्—(pass. imper. of the causal of श्रम् with वि)  
लक्ष्मण's entrance on the stage is indicated by the words "अये Et.  
अस्मदुपादिष्टम्—directed by me. चरितम्—deeds, life.  
अभिलिखितम्—has been drawn or painted.

वैथिका—may mean either a wall or a terrace. If it had been a scroll of paper as some take it, Rama & Sita would not have to leave their seats to have a look at it. It could easily have been ordered to be brought in their presence.

दुर्मानायमानाम्—Pr. part of दुर्मानायते. A denominative verb from दुर्मनस्, the स disappearing according to "कर्तुः क्यङ् सलोपश्च" (पा.3.1.11) दुःखितं मनः यस्याः सा दुर्माना. दुर्माना इव आचरति इति दुर्मानायमाना—feeling disconsolate on account of Janaka's departure.

तत्कियन्तमवधिं यावत्—how far does it go. Up to what event is the career depicted ?

यावत्...विशुद्धिः.—The point of time upto which Rama's career was depicted in the picture could as well have been indicated by Lakshmana in some other way but the wrong done to Sita in consenting to her submission to the ordeal by fire was an event most predominant in the mind of Lakshman and very naturally he referred to it thus.

शान्तं पापम्—lit. let evil be averted. Here it only means—hush, hush! do not utter these evil words about Sita.

V. 13. उत्पत्तिपरिपूतायाः—उत्पत्त्या -जन्मना -परिपूता - विशुद्धा.--अयोनि-संभवा. पावनान्तरैः—अन्यत् पावनं—पावनान्तरम्.

The sense is—just as तीर्थोदक and बन्धि do not require anything else to purify them, so Sita who was pure by birth stood in no need of purification by fire.

Compare महावीरचरित IV. 27 निसर्गतः पवित्रस्य किमन्यत्पावनं तव । तीर्थोदकं च बन्धिश्च नान्यतः शुद्धिमर्हतः ॥

देवयजनसंभवे-इज्यते अस्मिन् इति यजनम्- यज्ञभूमिः देवानां यजनम् तत् संभवः उत्पत्तिस्थानं यस्याः तत्संबुद्धौ, sprung from the sacrificial ground Compare लांगलोल्लिख्यमानाया यज्ञभूमेः समुद्रता । सीतेयमूर्मिला च येयं द्वातीया जनकात्मजा (महावीर 1-20) प्रवाद—talk, scandal.

जीवितावधिः—जीवितं अवधिः (अन्तः) यस्य.

Rama here makes it clear to Sita that personally he had no doubts about her purity whatsoever and that he consented to her purification by fire, was to satisfy the people. Further on he refers to the scandle in the same tone जांत च दैवाद्वचनीयबीजम् (1-44)

V. 14 कुलधनैः कुलं धनं येषां तैः, कुल here means कुलकीर्ति.

The reading कष्टं जनः is better and we have adopted the same for our translation.

N. reads क्लिष्टःजनः This does not yield good sense.

तत् तस्मात् यत् नः ( अस्माकं ) अशिवं उक्तं तत् हि ते तव ( सीतायाः ) न क्षमम्.

V. and Gh. read. तन्मे for तन्नो.

The last two lines occur in मालतीमाधव 9. 15.

अलेख्यम्—painting.

निर्वर्ण्य—निर्वर्णनम्—सूक्ष्ममाक्ष्णम्. carefully observing.

निरन्तरस्थिताः—निर्गतमन्तरं यस्मिन् कर्मणि यथा तथा स्थिताः close, thick.

सरहरयानि—रहसि भव रहस्यं ( गुह्यं ) मंत्रः together with the spells प्रयोगमंत्रः, संहारमंत्रः The spells appropriate for the discharge as well as the withdrawal of the missiles.

जृम्भकास्त्राणि—lit. जृम्भन्ते ( प्रयोक्तुरिच्छया ) इति. yawning missiles, weapons of miraculous powers.

The power possessed by these weapons is described in V. 13 and 14 of the Vth Act. “न्यातिकर इव भीमः” Et. “पातालोदर”—These are also called the sons of कृशाश्व and are described as moving and assuming any form at will. Cf कृशाश्वतनयान् राम भास्वरान् कामरूपिणः । प्रतीच्छ सम भद्रं ते पात्रभूतोसि राघव ( Ram. 1.28).

These were one hundred in number and their special property was to cause insensibility.

कौशिक—विश्वामित्र उपसंक्रान्तानि—transferred.

प्रसादीकृतानि—were bestowed as a favour.

ते नच ताटकावधे Et.—ताटका was the daughter of a यक्ष called सुकेतु who got her from ब्रह्मा as a reward for his penance. She was married to सुंद from whom she had a son called मारीच. When सुंद was killed she and her son मारीच disturbed अगस्त्य who cursed मारीच to become a demon and also caused ताटका to be changed into a fiend. ताटका was killed by Rama at the bidding

of विश्वामित्र. To kill a woman is against etiquette and this fact has been made use of by Lava when he jeeringly refers to the exploits of Rama in Act V, V. 34. The story of तटका is given in रामायण बालकांड सर्ग s 26-27. How राम obtained these missiles is narrated in बालकांड सर्ग 27-28.

The missiles say to Rama “राम प्राञ्जल्यो भूत्वाऽ ब्रुवन् मधुरभाषिणः श्मेस्म नरशार्दूल शशि किंकरवाम ते ॥ गम्यतामिति तानाह यथेष्टं रघुनन्दनः । मानसाः कार्यकालेषु साहाय्यं मे करिष्यथ ” ॥ सर्ग 28.

In the महावीरचरित Rama is represented as praying that the missiles should go to Lakshmana as well and the missiles are described as replying “विश्वामित्राभ्यनुज्ञानात्सह भ्रात्रा प्रशाशिनः ” ॥

V. 15. अन्वय - ब्रह्मादयः पुराणाः गुरवः ब्रह्महिताय परः सहस्राः शरदः तपोनि तपत्वा तपोमयानि स्वानि तेजांसि एव एतानि अपश्यन्.

**ब्रह्मणः हिताय**—On the authority of अमर which gives वेद as a synonym of ब्रम्ह Mr. Kane and others translate it “for the benefit of Veda.” “वेदस्तत्त्वं तपो ब्रम्ह ब्रम्हा विप्रः प्रजापतिः ( अमर ) We are inclined to take it to mean that ब्रम्हा and others practiced penance that they may attain to the supreme being ( ब्रम्ह ) or मोक्ष.

**परः सहस्राः**—सहस्रात् पराः अधिकाः शरदः संवत्सरान्

परःसहस्राः is an irregular compound and is variously explained by the annotators.

It should be a compound by योग विभाग of पंचमी as is done by R. according to the rule “पंचमी भयेन.” In that case the compound would be सहस्रपराः but according to the सूत्र राजदंतादिषुपरम् ( पा. २. २. ३१ ) ‘पर’ is placed first. Then again the form should have been परा सहस्राः But by the rule, सर्वनाम्नो वृत्तिमात्रे पुवंद्वावः we get परसहस्राः Lastly if we assume that the word is of the

परस्करादि class we get परन् सहस्राः which gives परःसहस्राः. It is possible to refer the word to the पृषोदरादि class, and introduce the सकारागम at the last stage.

शरद् F. autumn, autumnal season comprising the two months अश्विन and कार्तिक. Here it means a year. cf. ' त्वं जीव शरदः शतम् R. 10, 1. पश्येम शरदःशतम्, अर्दीनाःस्याम् शरदःशतम् ।

अपश्यन्—has a technical sense. The orthodox view about the Vedas is that they are not the composition of any human being or beings but that they were revealed to certain ancient ऋषीः who are on that account spoken of as मंत्रद्रष्टारः and not मंत्रकर्तारः.

स्वान्येव तपोमयानि. तपसः आगतानि. The missiles were nothing but the lustre ( तेज ) manifesting itself in that form as a result of their own austerities. The verse occurs in महावीर, 1, 4, 2.

P. 12 सर्वथा—सर्वप्रकारेण, अव्याभिचारेण - exclusively, by all means. इदानीम् - प्रसूतायां त्वयि. उपस्थास्यन्ति—Wait upon.

The वरिचरित makes the weapons a gift to both राम and लक्ष्मण. In that case Rama alone has no right to make a gift of them to his offspring.

मिथिलावृत्तान्तः The occurrence at मिथिला. मिथिला was the capital of the country of Videha. The reference here is to Rama's arrival in Mithila with Vishvamitra.

अहो, दलघ्नवनीलोत्पल Et. This is a compound of three expressions [1] दलघ्नवनीलोत्पलशामलम् [ २ ] स्निग्धममृणशोभमानम् and [३] मांसलम्. All qualify देहसौभाग्यम्.

दलन् यत् नवनीलोत्पलं तदिव शामलं, स्निग्धममृण यथा तथा शोभमानं अपि तु मांसलं. A कर्मधारय consists of two words only. The compounding therefore will have to be done in two stages.. We should

compound the first two into a कर्मधारय and then add the third so as to make a fresh कर्मधारय or we can compound the second and the third and then add the first.

नीलोत्पलं, कर्मधा-नवनीलोत्पलं, कर्मधा-दलनवनीलोत्पलं-कर्मधा.

दलनवनीलोत्पलशामलम् ( उपमानसमास )

स्निग्धं ममृण-कर्मधा. समास.

After सौभाग्येन we should supply some such word as उपलक्षितः or विशिष्टः meaning endowed with. The whole compound would then mean endowed with the grace of form that is muscular, shining, smooth and tender ( स्निग्ध ) and dark like a fresh blooming blue lotus.

विस्मय....सुंदरश्रीः—विस्मयेन स्तिमितः तातः तेन दृश्यमाना सौम्या सुंदराश्रीः यस्य Whose soft and charming beauty is being watched with dumb astonishment by my father. देहसौभाग्येन देहस्य सौभाग्यं तेन. सुभगस्य भावः सौभाग्यम् good luck. We have वृद्धि in both components by the rule ह्रस्वगसिन्द्न्ते पुर्वपदस्य च e g. सौहार्दम् et

“अनादेरण” ( अवहेलया ) खंडितं शंकरशरासनं येन who easily broke the bow of शिव. शिखंडकैः ( वालोचितैः काकपक्षैः ) मुग्धं ( मनोहरं ) मुखमंडलं ( आननविम्बम् ) यस्य तथाविधः

G reads तातनगरजनदृश्यमानसौमसुंदरश्रीः

After the destruction of Daksha's sacrifice शिव deposited his bow with देवरात, an ancestor of जनक. Janaka had announced that he would give his daughter Sita in marriage to a prince who would be able to wield the bow of Shiva. Rama not only could wield it but he actually broke it while stringing it. cf. आरोपयित्वा मौर्वीचं पूरयामस तद्वनुः । तद्वभंजं धनुर्मध्ये नरश्रेष्ठोमहायशः । ( वाल्मीकि )

V. 16. संबन्धिनः—संबन्धः विवाहसंबन्धः अस्ति येषां—those connected by the marriage-tie.

शतानन्द was the son of गौतम and अहल्या.

जनक is used as a family name here. The name of सीता's father was सीरध्वज.

The usual construction makes वसिष्ठ Et. also संबंधी of जनक which is not very desirable.

It is possible to interpret the verse as एष तत्र तातः संबंधिनः, जनकानां पुरोहितः गौतमः शतानंदश्च वसिष्ठादीन् अर्चति. Besides, according to the usual construction we are to understand that the अर्चनक्रिया ( worshipping ) was done simultaneously by both जनक and शतानंद towards संबंधिन्स. But there is no dual (अर्चतः). According to the second interpretation we are to understand that जनक honours दशरथ & other संबंधीस while शतानंद honours वसिष्ठ.

सुलिष्टम्—quite proper.

V. 17. कस्य न प्रियः Who will not like it ?

कुशिकर्नदनः विश्वामित्रः He was held in great respect both by जनक and दशरथ so that he could represent both the parties to the marriage. In महावीरचरित, कुशध्वज repeats this verse to विश्वामित्र' with a slight variation.

तत्कालकृतगोदानमंगलाः—गवां दानं=गोदानं, गावः केशाः पशवो वा दानं वितरणं छेदनं वा. तदेव मंगलम्—शुभकर्म.

गोदान is differently explained as "shaving" and "gift of cows." केशांत is a synonym of गोदानः—गावः केशाः दीयन्ते छिद्यन्ते अस्मिन् इति ( अधिकरणे ल्युट ).

The ceremony of केशांत is followed by दक्षिणा consisting of a pair of cows "गो मिथुनं दक्षिणा" आश्वलायन quoted by वाचस्पति. It is possible that owing to this distinctive character of the केशान्त ceremony the word केशान्त itself has come to mean गवां स्वनामख्यातानां पशूनां दानम् ।,



It is better to take गोदान to mean केशांत—the ceremony of cutting the hair which was performed just before marriage. याज्ञवल्क्य says केशान्तश्चैव षोडशे. 1. 36. on which मिताक्षरा says केशान्तः पुनः गोदानाख्यं कर्म गर्भादारभ्य षोडशे वर्षे ब्राम्हणस्य कार्यम् ।.

मल्लिनाथ in his commentory upon “अथास्य गोदानविधेरनन्तरं विवाह-दीक्षां निरवर्तयद्गुरुः” (रघु ३. ३३) says गवो लोमानि केशा दीयन्ते खण्ड्यन्ते ऽस्मिन्निति व्युत्पत्त्या गोदानं नाम ब्राम्हणादीनां षोडशादिषु वर्षेषु कर्तव्यं केशान्ताख्यं कर्म उच्यते. and quotes मनुस्मृति II 65 केषांतः षोडशे वर्षे ब्राम्हणस्य विधीयते । राजन्यबन्धोर्द्वाविंशे वैश्यस्य व्यधिके ततः ।

R. explains गोदान as “विवाहात्प्राक् गोवितरणरूपो मंगलहेतुः क्षत्रियाणां आचारविशेषः” According to R then गोदानमंगल was a rite performed in the case of क्षत्रिया's before their marriage and it consisted of the gift of cows. The commentator Ramachandra has the support of Ramayan.

स गत्वा निलयं राजा श्राद्धं कृत्वा विधानतः । प्रभाते कल्पमुधाय चक्रे गोदानमुत्तमम् ॥  
गवां शतसहस्रं च ब्राम्हणेभ्यो नराधिपः । एकैकशो ददौ राजा पुत्रानुद्दिश्य धर्मतः ॥  
सुवर्णशृंग्यः संपन्नाः सवत्साः कांस्यदोहनाः । गवां शतसहस्राणि चत्वारिपुरुषर्षभः ॥  
वित्तमन्यच्च सुबहु द्विजेभ्यो रघुनन्दनः । ददौ गोदानमुद्दिश्य पुत्राणां पुत्रवत्सलः ॥

बालकांड 72, 21-24.

**विवाहदीक्षिताः**—दीक्षित p. p. ( दीक्ष कर्त्त रिक्त, दीक्षा जाता ऽस्य तारका. इतच् वा ) = consecrated, initiated for a religious ceremony cf. आपन्नभयसत्रेषु दीक्षिताः खलु पौरवाः S. 2. 10 Mr. Kale explains as follows;— “विवाह एव दीक्षा the vow of marriage and not the ceremony initiatory to marriage and quotes Raghu 3. 33. अथास्य गोदानविधेरनन्तरं विवाहदीक्षा निरवर्तयद्गुरुः He further adds विवाहदीक्षा एषां संजाता ते विवाहदीक्षिताः The marriage scene was painted there—the princes seizing the hands of their brides”. There is force in Mr. Kale's argument but it requires a stretch of imagination to identify दीक्षा with the ceremony of marriage itself which

consists mainly in सप्तपदी. दीक्षा is always an initiatory ceremony and विवाह by itself is an independent ceremony having a technique of its own.

V. 18. अन्वय—सुमुखि, एष समयः वर्तत इव यत्र अयं तव करः आगृहीतकमनीय-  
कंकणः (सन्) गौतमार्षितः भूत्वा महोत्सव इव मां समनन्दयन् । गौतमार्षितं गौतमेन,  
शतानन्देन.

आगृहीतकमनीयकंकणः—आगृहीतं कमनीयं कंकणं येन or यास्मिन् round  
which was the graceful marriage-string.

कंकण—The marriage-string fastened round the wrist. Cf.  
देव्याः कंकणमौक्षणाय मिलिता राजन् वरः प्रेष्यताम्. (mv. 2. 50)

V. and Gh. read उद्धृहीत. There is no difference in the  
meaning. माण्डवी was the wife of भरत, श्रुतकीर्ति of शत्रुघ्न.

Lakshmana refers to सीता and माण्डवी with the word आर्या,  
they being the wives of his elder brothers while he speaks of  
श्रुतकीर्ति as वधू (daughter-in-law). Cf. वधूर्जाया स्तुषा स्त्रीच. (अमर).

सीता and ऊर्मिला were the daughters of सीरध्वज (जनक)  
माण्डवी and श्रुतकीर्ति of कुशध्वज — the younger brother of सीरध्वज.

अपवार्य—aside, apart to another; speaking in such a way  
as to be heard only by the person addressed. Here the stage  
direction स्वगतम् would have been more appropriate. प्रकाशम्-  
openly. Cf. “सर्वश्राव्यं प्रकाशम्”.

भार्गवः—descendant of ऋगु-परशराम-भृगोः गोत्रापत्यं पुमान्. परशुराम  
was the son of जमदग्नी.

P. 14. संस्रमम्—संस्रमेण सह यथा स्यात् तथा.—With agitation. The  
very name of भार्गव was a terror to the whole क्षत्रीय race. He  
was the follower of शिव and as such he was extremely en-  
raged when he heard that Rama had broken asunder the bow  
of Shiva. Parashram met Rama while he was returning to  
अयोध्या with his father and brothers and challenged Rama to

put on the string to a bow (वैष्णवधनुः) which he had. Parashrama had vowed to extirpate the क्षत्रिय race from the surface of the earth and made an attempt to destroy them twenty-one times in all. Rama accepted the challenge, strung the वैष्णव bow, fixed an arrow and asked as to what object he should shoot at, whether his (Parashrama's) गति or the लोकाः that he had secured. Parashrama asked him to shoot at the latter, acknowledged his defeat and retired to a life of asceticism.

Dasarath and the ladies of the family of Rama were there when Parashram met them on their way to Ayodhya. Naturally enough, Sita was frightened at the very name of भार्गव and began to tremble. (कंपितास्मि).

साधिक्षेपम्—With the object of finding fault.

Rama did not like that he should be praised for having subdued परशुराम who was himself a great warrior and an incarnation. He shows his displeasure by using the expression “अयिवत्स” Et. cf. “अयि कठोर यशः किल ते प्रियम्” Act III. S. 27. अयि विवेक विश्रान्तमभिहितम् M.I. ‘अयि’—कोमलमंत्रणे.

The reading साक्षेपम् “in order to divert the attention to something else.” is good.

विनयमहात्म्येन - महान् विपुलः आत्मा स्वरूपं यस्य स महात्मा तस्य भावः माहात्म्यम्. तृतीया (हेतौ)

एते प्राप्ताः Here we are back (to अयोध्या from मिथिला after the marriages.) This refers to the scene in the picture.

सास्त्रम् - अश्रुः सह यथा स्यात्तथा. with tears.

V. 19. तातपादेषु—a कर्मधारय of तात and पाद. “पाद” when an उत्तरपद in such compounds, indicates प्रशंसा. The समास is regulated by the rule “प्रशंसावचनैश्च”. The plural is due to गौरव - revered father.

The प्रशंसावचनं words in general use are given in the couplet  
मत्तल्लिङ्गोद्धमिश्राःस्युः प्रकांडस्थलभित्तयः । हस्तपाश तटापादपालिमचर्चिकादयः ॥

दारपरिग्रहे - दाराणां परिग्रहः accepting of wife.

V. 20 अन्वय—तदा प्रतनु विरलैः मनोहरकुन्तलैः प्रान्तोन्मीलत, दशनमुकुलैः  
मुग्धालोकं मुखं दधती शिशुः इयं जानकी अपि ललितललितैः ज्योत्स्नाप्रायैः अकृत्रिम-  
विभ्रमैः मधुरैः अंगकैः मे अंबानां कुतूहलं अकृत ।

प्रांते उन्मीलन्तः मनोहराः कुन्तला ( केशाः ) येषां.

दशनाः - ( दन्ताः ) मुकुलाः इव. मुग्धः ( सुंदरः ) आलोकः ( दर्शनं ) यस्य.

प्रतनुविरलै or पतनविरलैः , as some read, can as well be taken  
with दशनमुकुलैः and not with मनोहरकुन्तलैः as we have done in the  
prose order,

ललितेभ्यो ललितानि—ललितललितानि- तैः extremely lovely. When  
intensity is to be expressed an adj. of quality is repeated;  
प्रकारे गुणवचनस्य ( पा. ८, १, १२ ) ज्योत्स्नया प्रायाणि - ज्योत्स्नाप्रायाणि तैः - the  
natural grace of the limbs resembled the natural brilliancy of  
the moon, or the limbs that were extremely lovely, as if made  
of moonlight i. e. so cooling and delightful.

अकृत्रिमविभ्रमैः and the gestures of which were natural,

प्रतनु विरलैः small and not dense. Prof. Kane prefers  
पतन विरलैः qualifying दशनमुकुलैः मुग्धालोकं मुखं दधती जानकी. " Having  
a face lovely in consequence of her bud-like teeth that were  
wide apart because of the falling ( of some of them ), " In  
support of this he cites the authority of Ramayan to show  
that she was only six years old when she was married. Prof.  
Kane further says that when children are about six years  
old some of their teeth fall off. It is a fact but the question  
is whether the " wide apart " teeth can add to the beauty of  
the face. True that the word शिशुः gains propriety if we assume  
that Sita was only six years old when she was married.  
The first line no doubt, presents difficulties but there is no

harm if we take प्रतनु. Etc. to mean प्रतनवश्चते विरलाश्च very tiny or small and grown apart. It is better to translate it "not very much apart" as Mr. Kale does.

**प्रान्तोन्मीलन्** Etc. Prof. Kane says "( मुखस्य ) प्रान्तयोः कपोलयोः उन्मीलन्तः मनोहराः कुन्तलाः तैः दशनमुकुलैः [ च ] सुगन्धालोकं मुखम्- face that was lovely on account of the fine hair waving over the cheeks and on account of the bud-like teeth.

It is better to treat कुन्तलैः as standing by itself and not as an adjective of मुकुलैः. In this case the reading पतनविरलैः must be rejected.

It is possible to construe प्रतनु विरलैः with कुन्तलैः and interpret it as प्रतनुभिः सूक्ष्मैः विरलैः अनतिनिविडैः च अतएव मनोहरैः कुन्तलैः Prof. Kumud Ray renders प्रान्तयोः by गंडयोः and उन्मीलत् by शोभमानम्.

दधती fem. nom. sing. of दधत् Pr. p. of धा.

N. reads प्रान्तो ..... कुडमलैः दशनकुसुमैः This simile is entirely unusual and does not yield good sense.

Gh. reads मन्दालोक, which is quite inappropriate.

The description of Sita as a child at the time of her marriage is inconsistent with his own description of Sita in महावीरचरित where Rama speaks to Sita on the day after the marriage thus " उज्जदस्तनकुम्भकुडमलगुरुच्छ्वासावभुम्भस्यते मध्यस्य त्रिवली करंगकजपो भंगः प्रिये मा च भूत् "

**मन्थरा**—The hump-backed servant of कैकेयी. It was she who instigated her mistress कैकेयी to beg of दशरथ two boons already promised by him. As a fulfilment of the first she desired Rama to go into banishment for fourteen years and by the second she wanted मरुत to be installed as the heir-apparent.

Rama did not wish to dwell on the topic of कैकेयी his step-mother and quickly turned to another incident.

V. 21 अन्वय-सः अयं शृंगवेरपुरे इंगुदीपादपः, यत् पुरा स्निग्धेन निषादपतिना समागमः आसीत् । शृंगवेर- a town on the Ganges near the modern Mirzapur. It was inhabited by Nishadas—a wild tribe. The निषादपति referred to, was गुह who was very useful to Rama. He assisted him by carrying him across the Ganges in his south-ward journey Cf.

समुद्रमहिषीं गंगां सारसकौचिनादिताम् । आससाद् महाबाहुः शृंगवेरपुरं प्रति ॥ २६

.... सुमंलमब्रवीत्सुतमिहैवाद्य वसामहे ॥ २७ अविदूरादयं नद्या बहुपुष्पप्रवालवान् ।

सुमहानिगुदीवृक्षा वसामोऽत्रैव सारथे । २९ .... .... तत्र राजा

गुहो नाम रामस्यात्मसमः सखा । निषाद जात्या बलवान्स्थपतिश्चेति विश्रुतः ॥ ३३

अयोध्या कांड सर्ग ५०

स्निग्धेन--स्नह्यतीति - स्निग्धः तेन. Cf. "स्निग्धो वयस्यः सवयाः" (अमर)

पतिना--When compounded, the word पति is declined like the word हरि, "पतिः समास एव ( पा० 1. 4. 8 ) पतिशब्दः समास एव विसंज्ञः स्यात् । पत्या, पत्ये, पत्युः पत्यौ । समासे तु भूपतिना ( सि. कौ. ).

मध्यमांवा ....आर्येण - Lakshmana remarks that Rama has passed over the account of the second mother. कौसल्या was the eldest of the three queens; कैकेयी being the second. In the Ramayana however सुमित्रा is referred to as मध्यमांवा in one place Cf. इयं सुमित्रा दुःश्वार्ता देवी राज्ञश्च मध्यमा (अयोध्या १२. २३. ) But elsewhere it is कैकेयी who is referred to as मध्यमांवा.

जटासंयमनवृत्तान्तः--The incident of tying the hair. Kumud Ray explains the word as "जटानां सयमनं बंधनं तदेव वृत्तान्तः व्यापारः" This incident is described in the 52 nd सर्ग of अयोध्या कांड as follows:—

नेदानीं गुह योमयोऽयं वासो मे सजने वने । अवश्यमाश्रमे वासः कर्तव्यस्तद्गतो विधिः ॥  
सोहं गृहीत्वा नियमं तपस्विजनभूषणम् । हितकामः पितुर्भूयः सीताया लक्ष्मणस्य च ॥ जटाः

कृत्वा गमिष्यामि न्यग्रोधक्षीरमानय । तत्क्षीरं राजपुत्राय गुहः क्षिप्रमुपाहरत् ॥ लक्ष्मण-  
स्यात्मनश्चैव रामस्तेनाकरोज्जटाः ।...ततो वैखानसं मार्गमास्थितः सह लक्ष्मणः । व्रतमानिष्टवा-  
न्रामः सहायं गुहमव्रवीत् 66 -69 and 71.

V. 22 अन्वय-वृद्धेक्षाकुम्भिः पुत्रसंक्रान्तलक्ष्मीकैः (साङ्घिः) यत् धृतं तत् पुण्यं आरण्यकं  
व्रतं आर्येण बाल्ये धृतम् ।

पुत्रे संक्रान्ता लक्ष्मीः यैः । वृद्धाश्च ते इक्ष्वाकवश्च तैः । आरण्यकव्रतम् - वनवासरूपा  
तापसवृत्ति । The vow of a forester i. e. वानप्रस्थाश्रम. The appropriate  
period of life for the acceptance of this vow is described by  
याज्ञवल्क्य in his स्मृति as follows:-

सुतविन्यस्तपत्नीकस्तथा वानुगतो वनम् । वानप्रस्थो ब्रम्हचारी साम्निः सोपासनो  
व्रजेत् ॥ Cf., अथ स विषयव्यावृत्तात्मा यथाविधिसूत्रवे । नृपतिककुदं दत्त्वायूने  
सितातपवारणम् । मुनिवनतरुच्छायां देव्या तयासह शिश्रिये । गलितवयसामिक्ष्वाकूणामिदं  
हि कुलव्रतम् ॥ Rajhu 3. 70.

The Verse पुत्रसंक्रान्त Et. with a little change occurs in महावीर IV.  
51 Lakshmana compliments Rama for his acceptance of the vow  
of an ascetic, at an early age, as compared with their ances-  
tors, who betook to the forest in their oldage after transferring  
the kingly dignity to their sons.

प्रसन्नपुण्यसलिल- 'प्रसन्न,' विमलं 'पुण्य,' पावनं च सलिलं यस्याः ।  
रघुकुलदेवते- कुलस्य देवता-कुलदेवता, रघूणां कुलदेवता = रघुकुलदेवता or रघुकुलस्य-  
देवता, tutelary deity of the family of Raghus.

P. 16, V. 23 अन्वय- भगवति, भगीरथः अगणिततनूतापं तपांसि तप्त्वा तव  
अङ्घ्रिः स्पृष्टान्, सगराध्वरे तुरगविचयव्यग्रान् उर्वामिदः आमर्षात् कपिलमहसा लुष्टान्  
पितुः प्रापितामहान् चिरात् उददीधरत् ।

तुरेण वेगेन गच्छति इति-तुरगः horse; तुरगस्य विचयः अन्वेषणं तस्मिन्  
व्यग्राः (व्याघ्रताः); उर्वी - मही; तां भिन्दन्ति इति तान् उर्वी भिदः; सगर- an old  
ancestor of रघू

कपिलमहसा-कपिलस्य महः तजः तेन,

अगणिततनूतापं—अगणितः तनूतापः यास्मिन् कर्मणि तत् यथा तथा (अव्ययीभावः)  
 an adverb modifying तप्त्वा; without minding his bodily suffering.

सगर an ancestor of Rama was the king of Ayodhya. He had two wives केशिनी and सुमति. While practising penance on the Himalayas the sage ऋगु gave him two boons, e.g. that one of his wives would give birth to a son who would perpetuate the line. This boon was availed by केशिनी who got a son by name असमंजस. By virtue of the other boon सुमति got 60000 sons.

असमंजस	The sons of सगर were thus the great-grand-fathers
अंशुमान	of भगीरथ himself and not of his father. This being
दिलीप	the fact the reading पितुश्च पितामहान् should be pre-
भगीरथ	ferred to पितुःप्रपितामहान्.

The story goes that at the अश्वमेध sacrifice of Sagara, Indra stole the horse. Since the sacrifice could not continue without the horse सगर asked his sixty thousand sons to search for it. When they returned after a vain search Sagara scolded them and ordered them not to come back without the horse. The sixty thousand sons dug the earth until they reached the nether region पाताल where they saw the horse grazing by the side of the sage ऋषिल. These sons thought that ऋषिल was the thief and ran towards him in rage. The sage getting enraged burnt them to ashes. When the sons did not return for a long time सगर sent his grand-son Ansuman in search of them. अंशुमान found that his uncles were reduced to ashes, upon which he searched for water to give it in oblation to his deceased uncles but could not find any. But in the meanwhile Vainateya the maternal uncle of the deceased sons of Sagara told अंशुमान that if he wished his uncles to go to Heaven he must sprinkle the holy waters of the Ganges over the ashes and thus purify them. When भगीरथ knew that neither सगर nor अंशुमान nor his father दिलीप were able



to bring down the Ganges from the heaven he determined upon delivering his ancestors and practised severe penance at गोकर्ण. He succeeded in bringing down the Ganges, which first alighted on the head of Shiva, and purified the ashes of his ancestors.

The fall of the Ganges from the Heaven is made good use of by Bhartrihari to show how, once a man takes a wrong step, it leads to his fall in a number of ways. Cf. शिरःशार्वं स्वर्गात् पतति शिरसस्तत्क्षितिधरम् Et.

The story of the purification of ashes is narrated in Ramayana Bala Kanda sarga 39. 15. Cf.

श्रुत्वा तद्वचनं तेषां कपिले रघुनन्दन । रोषेण महताविष्टो हुंकारमकरोत्तदा ।  
ततस्तेनाप्रमेयेण कपिलेन महात्मना । भस्मराशकृताः सर्वे काकुत्स्थ सगरात्मजाः ॥  
सर्ग 40, 29, 30. The reading महसारोषात् preferred by N. and G. is equally good. आमर्षात् and रोषात् mean the same thing.

The reading उदतीतरत् is more in accordance with the story of रामायण than उददीधरत् Cf. भगीरथोपि राजर्षिर्गंगामादाय यत्नतः ।  
पितामहान्भस्मकृतानपश्यद्गतचेतनः । अथ तद्भस्मनां राशिं गंगासलिलमुत्तमम् । प्लावयत्पूत-  
पाप्मानः स्वर्गं प्राप्ता रघूत्तम ॥ बालकांड सर्ग 43, 41.

तारिता नरशार्दूल दिवं याताश्चदेववत् । षष्टिःपुत्रसहस्राणि सगरस्य महात्मनः ॥  
सर्ग 44. 3.

उददीधरत् Aorist of the causal of धृ with उद्.

स्नुषाया .... भव. The purpose served by this request will be seen in the closing development of the plot, Cf. "जगत्पते रामचंद्र स्मर्यतामालेख्यदर्शने" Et. Act VII after V. 18.

शिवानुध्यानपरा—शिवं अनुध्यानं यस्याः

भरद्वाजवेदित Et. On the road leading to चित्रकूट, pointed out by the sage भरद्वाज.

कालिंदी—कालिंदी सूर्यतनया यमुना शमनस्वशा. (अमर) We are told in the Ramyana that Rama met Bharadwaja near the conflu-

ence of the Ganges and the Jumna. Cf. “दशक्रोशा इतस्तात गिरिर्यस्मिन्निवत्स्यसि । २८...चित्रकूट इत ख्यातो गंधमादनसचिभः ॥...ततःप्रचक्रमे वक्तुं वचनं स महामुनिः । भरद्वाजो महातेजा रामं सत्यपराक्रमम् ॥ गंगायमुनयोः संधिमादाय मनुजर्वभ । कालिंदीमनुगच्छतां नदीं पश्चान्मुखाश्रिताम् ॥ ४. अथासाद्यतु कालिंदीं प्रतिस्त्रोतः समागताम् । तत्रयूयं ह्रवं कृत्वा तरतांशुमतीं नदीम् ॥ ५. ततो न्य-  
ग्रोधमासाद्य महान्तं हरितच्छदम् । ६ समासाद्य च तं वृक्षं वसंद्वातिक्रमेत वा । क्रोधमात्रं ततो गत्वा नीलं प्रेक्ष्य च काननम् । सपन्थाश्चित्रकूटस्य गतस्य बहुशो मया’ । ९,  
According to this description of Ramayana चित्रकूट was a hill about ten क्रोशs to the west of the confluence of the Ganges and the Jumna.

V. 24. यत्र (प्रदेशे) त्वं अश्वसंजातखेदात् अलसलुलितमुग्धानि परिमृदितमृगालर्दुर्बलानि (अपिच) आशिथिलपरिरिभैः दत्तसंवाहनानि अंगकानि मम उरसि कृत्वा निद्रां अवाप्ता.

अश्वनः or अश्वानि संजातः - अश्वसंजातः तादृशः खेदः कर्मधा. ।

अश्वखेदात् would have been enough here. Tired on account of the fatigue on the road. (walk). अलस = dull, लुलित = languid, unnerved.

अलस Et.—अलसानि च-लुलितानि च-अलसलुलितानि [ कर्मधा-] तानि च (or अतएव) मुग्धानिच; (कर्मधा-) With अलसलुलितमुग्धानि we have अलसानि च तानि-अलसलुलितानि तैःमुग्धानि च.

ललित-स्त्राणां विलास विलोकविभ्रमा ललितं तथा । हेलालीक्यमी हावाः क्रियाः शृंगारभावजाः (अमरसिंह) : Also compare अनाचार्योपदिष्टंललितं रतिचेष्टितम् (भरत quoted by क्षीरस्वामी) = playful movements. Fatigue of journey and sportiveness do not go together and hence the reading ‘अलसलुलित should be preferred.

We get ललित in ललितललितैः (ज्योत्स्नाप्राचैः) अंगकैः (Act I. 20. U.) where it means excessively beautiful. Also compare सुकुमारतयांगानां विन्यासो ललितं भवेत् (S. D.) गाढोत्कंठा ललितलुलितैरंगकै-  
स्ताम्यतीति । (माल, Act I, 15) सलुलित चलितत्रिकाभिरामा (K. 10. 52.)

(सललितं=सविलासं) संदर्शितेव ललिताभिनयस्य शिक्षा (M. 4. 9.) विधायपृष्टिं ललितां विधातुः R. 6. 37. The Word ललित both as an adjective and a noun is very common in sanskrit literature. They are the favourites of भवभूति.

Again संपात for संजात does not give good sense unless we stretch the word संपात so as to mean rapid movement.

**अध्वसंपात**—अध्वनि मार्गे संपातः (त्वारितगमनं) तेन खेदः ।

परिमृदितमृणालीदुर्वलानि—परिमृदिता निष्पिष्टा या मृणाली विसाक्सल्यं सा इव दुर्वलानि (उपमान कर्मधा.) = as weak as a squeezed lotus stalk.

**अशिथिल**....संवाहनानि—अशिथिलैः गाढैः परिरंभैः आलिङ्गनैः दत्तं संवाहनं मर्दनं येषु or येभ्यः तथाविधानि अंगकानि. = Were shampooed by close embraces.

**विराध**—a demon. The story of विराध is given in रामायण (अरण्यकांड सर्ग २. ४.) “अहं वनामिदं दुर्गं विराधो नाम राक्षसः । चरामि सायुधो नित्यं ऋषिमांसानिभक्षयन्” । सर्ग २. १२-१३

**आर्यपुत्र...आतपम्**—आर्यपुत्रेण स्वहस्ते धृतं तालवृन्तमेव आतपत्रं तेन निवारितः आतपः यस्मिन्. When the heat was warded off by the umbrella made of Tal leaves and held in his own hand by my lord.

G. reads आत्मनः अक्षिभ्याम् दक्षिणारण्यपथिकत्वम् । I shall see with my own eyes my part as a traveller in the southern forest. N. reads आत्मनः अत्याहितं.... पथिकत्वम्—my role of a traveller which was a great misfortune.

V. 25. **वैखानसाश्रिततरुणि**—वैखनसैः वानप्रस्थैः यतिभिः आश्रिताः तरवः (वृक्षमूलानि) येषु तानि ।

**वैखानस**—वानप्रस्थ=an anchorite. The derivation is uncertain but the meaning that is generally accepted is “one who has renounced the world. Cf. वैखानसं किमनया व्रतमापदानात् (Sk. Act 1)

Prof. Kumud Ray quotes रामपंचाध्याय of the Bhagavat to show that the word विखनसू or विखनस was the name of ब्रह्मन्. Then we may say विखनसः or विखनसस्य इमे=वैखानसाः

Mr. Kane aptly quotes the commentary of हरदत्त on गौतम-धर्मसूत्र 111.2 where विखनस is spoken of as an ancient sage—a composer of सूत्रs Cf. “वैखानसो वानप्रस्थः । विखनसा प्रोक्तेन मार्गेण वर्तते इति । तेन हि स आश्रमः प्राधान्येन प्रतिपादितः ” In support of this view Mr. Kane cites the authority of Ganapati Shastri of Triven-  
drum who has published the सूत्रs of विखनस called “वैखानसधर्मप्रश्न ” dealing with the duties of the four Varnas and four Ashramas.

**आतिथेयपरमाः**—आतिथेयं परमं येषाम्. आतिथिषु साधु इति. आतिथि + ढञ् ( एय ) ‘ पथ्यतिथि वसति स्वपतेर्ढञ् ’ ( पा. 4. 4. 104 ) e. g. आतिथेय, पाथेय Et.

**यमिनः**—those who have practised the so called यमs-res-  
traints or moral observances. The five यमs are “आहिंसा-सत्य-  
अस्तेय-ब्रह्मचर्य-अपरिग्रहाः-यमाः । ”

The reading शमिनः is equally good which means those who have subdued their passions.

**नीवारमुष्टिपचनाः**—नीवारमुष्टिः पचनं ( पाकः ) येषां.

The idea is that though the hermits or वैखानसs had very little to give to others they were very hospitable.

Popularly a वानप्रस्थ is distinguished from a गृहस्थ and looked upon as one who has renounced the world and is not required to follow any of the rules that are laid down for a house-holder. But according to the Shastras he has his duties to perform and in this he resembles a house-holder to some extent. Cf. सुतविन्यस्तपत्नीकस्तया वानुगतोवनम् । वानप्रस्थो ब्रह्मचारी सामिः सांपानसो व्रजत् ॥ अफालकृष्टेनाग्नींश्च पितृन्देवातिथीनपि । भृत्यांश्च तर्पयेत् श्मश्रु-जटालोभृदात्मवान् ॥ ग्रामादाहृत्य वा ग्रामानग्नौ भुञ्जीत वाग्यतः । याज्ञवल्क्य स्मृति III ( quoted by Mr. Kane ).

**अविरलानोकह....प्रखवणोनाम**—गोदावरीमुखरकंदरः is an adjective qualifying गिरिः । किंभूता गोदावरी-निरंतराः ( अविच्छिन्नाः ) स्निग्धनीलाः ( मसृणश्यामाः ) परिसराः ( पर्यंतभागाः ) येषां तादृशैः अस्थैः परिणद्धाः ।

That again is qualified by अविरलैः अनोकैः निवहैः ( वृक्षसमूहैः ) ( हेतुभिः ) गोदावरीसलिलपर्यंतप्रसृता वनराजिः इति. It means " The vallies of which resound with the waters of the Godavari which again is encircled by the forest. The forest again is described as being dense, blue Et.

**संततमभिष्यंदमान...** संततं goes with अभिष्यंदमान अभिष्यंदमानाः मेघाः ( कर्मधा ). तः मेदुरितः 'तादृशी नीलिमा यस्य=स्निग्धनीलः गिरिः whose blue ( colour ) was heightened by the clouds that were raining constantly.

मेदुरित—मेदुरः कृतः इति. मेदुर + णिच् + क्त कर्माणि-subdued. Cf. मेघैर्मेदुर-मबरं वनभुजः श्यामास्तमालद्रुमैः ( गीतगोविन्दं ) मेदुरित is past passive part. of मेदुरयाते deno. verb from मेदुर. Cf. सान्द्रस्निग्धस्तुमेदुरः [ अमर ]

**जनस्थानमध्यगः**—जनस्थानस्य मध्यं गच्छति.— Standing in the centre of जनस्थान ( a part of the दंडका forest )

Some scholars are of opinion that जनस्थान was somewhere near modern Nasik. Others hold that it was nearer the mouth than towards the source of the river Godavari. This passage occurs in the 5th Act of the महावीरचरित as part of the speech of जटायू.

P. 18. V. 26. अन्वय- सुतनु, तस्मिन् पर्वते लक्ष्मणेन प्रतिविहितसपर्या सुस्थयोः ( आवयोः ) तानि अहानि स्मरसि? तत्र सरसनीरां गोदावरीं वा स्मरसि? तदु-पान्तेषु आबयोर्वर्तनानि स्मरसि?

**प्रतिविहितसपर्या** Et. प्रतिविहिता या सपर्या-कर्मधा. ( परिचर्या ) तथा सुस्थयोः when we felt comfortable on account of the service rendered by Lakshmana.

**सपर्या-पूजा नमस्यापचितिः सपर्याऽच्चारणा समाः (अमर).** लक्षणेन प्रतिविहितसपर्या Et. This construction is known as एकदेशी अन्वय.

**सरसनीरा-सरसं नीरं यस्याः . सरसतीरा-सरसं (सुखसव्यं) तीरं यस्याः.** taste-ful, attractive. The waters of which have an agreeable taste.

**सरसतीरा-**The banks of which are charming.

**आवयोः-**अहं च त्वं च आवाम्-एकशब्द by the वार्तिक त्यदादीनां सिधः सहोक्तौ यत्परं तच्छिष्यते. i. e. when words of the त्यदादि class are spoken of together, as in a द्वन्द्व, that which is subsequent in the list is retained and the other dropped. युष्मद् and अस्मद् are त्यदादि and युष्मद् precedes अस्मद् in the list. Hence अस्मद् is the शेष giving आवाम्, तयोः शेषेषष्ठी.

**वर्तन-** usually means revolution as in मेरोरुपांतेश्विवर्तमान but here it means motion (in general) a walk, movement, mode of living. G. reads वर्तितानि.

V. 27. अशिथिलपरिरंभव्यापृतैकदोष्णोः आसक्तियोगात् अविरलितकपोलं मंदं मंदं किमपि किमपि आक्रमेण जल्पतोः ( आवयोः ) रात्रिरेव अविदितगतयामा(सति) व्यरं-सीत् [ न तु जल्पनम् ].

**अशिथिल.... दोष्णोः** न शिथिलः--अशिथिलः तादृशः परिरंभः, ( कर्मधा. ) तस्मिन् व्यापृतम् ( सुपसुपा )

एकं एकं-एकैकम् one of each. कर्मव्यतिहारं द्विशक्ति. The whole is treated as a बहुव्रीहि, hence the first एकम् drops its विभक्ति.

**एकैकदोः-एकैकदोः (कर्मधा)** The word is दोस् which is both masculine and neuter. In the inflections beginning with शस् ( the accusative plural ) the word optionally substitutes for itself दोषन् and thus we have दोष्णोः by the rule "पददन् नोमात्". व्यापृतैकदोषोः is also correct. The whole qualifies आवयोः

**अविदितगतयामा-**अविदिताश्च गताश्च यामाः यस्याः ( त्रिपदबहु ).

याम—one-eighth part of the day. Cf. 'द्रौयामप्रहरौ समौ' (अमर) एव adds emphasis. रात्रिरेवव्यरंसीत् -The night itself ended व्यरंसीत् रम् with वि. रम् is Atmanepadi but when preceded by वि, आ, and परि, it takes परस्मैपद necessarily according to व्याङ्गपरिच्योरमः (पा. 1. 3. 83).

अविरलितकपोलं-विरल-sparse, separated. न विरलौ-अविरलौ- not separated (in contact) अविरलौ कृतौ इति. अविरलितौ (मिलितौ) कपोलौ यस्मिन् कर्मणि तत् यथा तथा.

मदं मदं-There being no necessity for speaking loudly (In whispers).

किमपि किमपि-at random and hence अक्रमेण (विशृङ्खलं) इत्येत् स्मरसि किम् इति पूर्वेण संबंधः.

This verse is quoted by दशरूपक as an example of संभोगशृंगार. There is a tradition about this verse which says that भवभूति first wrote एवं but altered it to एव at the suggestion of कालिदास. The tradition may or may not be authentic but the reading एव is decidedly better.

एषा पंचवट्यां शूर्पणखा. पंचवटी-a place in the Dandaka forest generally identified with the place of that name near Nasik. Some scholars do not accept the theory that the modern पंचवटी is the same as the पंचवटी referred to in the रामायण.

In the Ramayan अरण्यकांड सर्ग 14 Agastya is described as saying to Rama इतो द्वियोजने तात बहुमूलफलादकः । देशो बहुभूगः श्रीमान्पंच-वट्यामिविश्रुतः । तत्र गत्वाऽश्रमपदं कृत्वा सौमित्रिणासह रमस्व त्वं.... सदेशः श्लाघनीयश्च नातिदूरे च राघव गोदावर्याः समीपेच ....

शूर्पणखा-शूर्पा इव नखाः अस्याः (बह्व.) ङीप् is prohibited by नखमुखात् संज्ञायां because this is the संज्ञा of Ravana's sister. (पा. 4. 1. 58.) Cf. गौरमुखा. 'न' becomes ण by "पूर्वपदान् संज्ञायागमः" (पा. 8. 4. 3).

शूर्पणखा was the sister of Ravana. She was attracted by the beauty of Rama and entreated him to marry her. She was told to go to Lakshmana. But he too rejected her upon which she went back to Rama. Sita laughed at her. Shurpanakha felt insulted, assumed a hideous form and threatened to eat her up. Lakshmana cut off her ears and nose and thus deformed her still further. She was living at this time in the Dandaka forest with her brothers Khara and Dushana. See Ara. Kand 17-18.

Sita says एतावत्तद्दर्शनम्. Here we part company. I shall see you no longer. This remark of Sita can be explained in two ways. At the sight of Shurpanakha's picture Sita felt as if she(शूर्पणखा) was rushing towards her and was going to devour her. The second explanation is that at the sight of शूर्पणखा (a painting) Sita recollected how her troubles began with the meeting of शूर्पणखा which led to her ultimate abduction by Ravana. At the very sight of शूर्पणखा Sita felt as if she was going to be carried away soon. Rama understood the situation and by way of consoling Sita addresses her as one afraid of separation and assures her that it was only a picture 'चित्रमेतत्'.

यथा.... उत्पादयति—a wicked person causes worry whether actually present or not Cf. यथा स्त्रीणां तथा वाचां साधुष्वे दुर्जनो जनः Act I.

हन्त—हन्त हर्षेणुकंपायां वाक्यारंभविधादयोः (अमर). वर्तमान इव - as if present.

V. 28. अथ पापः रक्षोभिः कनकहरिणच्छद्मविधिना इदं तथावृत्तं यथा क्षालितमपि व्यथयतिः शून्ये जनस्थाने विकलकर्णैः आर्यचरितैः प्रावा अपि रोदिति वज्रस्य हृदयं ददन्ति.

अथ (आरंभे) Henceforward.

इदम् That part of the picture which represented the incidents subsequent to the appearance of शूर्पणखा. There must be a gesture here, the index finger pointing at the scene,



**कनकहरिणः** (सुवर्णमृग) एव छद्म (कपट) तस्य विधिना (अनुष्ठानेन). by means of the deception practised on Rama in the form of the golden deer though remedied (क्षालित) it causes pain.

**क्षालितमपि**—though avenged. The reference is either to the revenge by the destruction of Ravana or the purification of Sita by fire. But Rama and Lakshmana had no knowledge of the scandal about Sita at the time when the remark was made. So that the cause of व्यथा (pain) cannot be any other than the abduction of Sita, the memory of which was revived at the sight of the picture of शूर्पणखा.

**शून्ये**—void of the human beings.

**विकलकरणैः**—विकलानि करणानि येषु in which the senses were overwhelmed

अपि प्रावा रोदिति—अपि shows probability Cf. “ गर्हा समुच्चय-प्रश्रंका संभावनास्वपि” (अमर). Even a stone would weep, even the heart of adamant would break. This is an instance of a figure of speech known as pathetic fallacy where even the inanimate nature is represented as sympathising with human suffering Cf. नृतं मयूराः कुसुमानी वृक्षाः दर्मानुपात्तान् विजहुर्हरिण्यः, उद्वलितदर्भ-कवलामृगाः परित्यक्तनर्तनामयूराः अपसारितपांडुपत्रा मुंचन्त्यश्रूणि इवल्ताः Also विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वतांस्थलीम् (कुमार IV. 4.)

The reading **करुणकरुणैः** is equally good meaning (extremely-woeful) The incident referred to by कनकहरिण Et. is the carrying away, of Sita by Ravana. The story is that the demon मारीच being pressed and threatened by Ravana, assumed the form of a golden deer and wandered about the आश्रम of Rama with a view to lure away Sita. Sita urged Rama to pursue the deer and bring it for her. Rama went in pursuit of the golden deer leaving Lakshmana behind for the protection of Sita. Rama hit the antelope but the demon मारीच who had disguised himself as

a golden deer, in pursuance of his design, uttered cries of help imitating the voice of Rama. His purpose was served. Lakshmana was forced to go for the help of Rama, his arguments and persuasions to Sita having proved in vain. In the absence of Lakshmana Ravana came in the disguise of an ascetic and carried off Sita. This episode is narrated in अरण्यकांड सर्ग 42. In the verse असंभवं हेम मृगस्य जन्मातथापि रामो लुलुभे मृगाय। प्रायः समापन्नविपत्ति काले। धियोऽपि पुंसो मलिना भवन्ति। Rama himself is described as being attracted by the golden deer.

**क्लान्त आसीः**—thou wert troubled.

**निर्वर्ण्य**—closely observing.

**साकूतम्**—with feeling. Cf 'आलुप्तः प्लवनं गन्धा घनायाकूतमाशयः (क्षीरस्वामी)

**साकूतम्**—साभिप्रायं यथा तथा feelingly.

V. 29. अन्वयः—धाराभिः विसर्पन् अयं ते बाष्पपौधः जर्जरकणः ( सन् ) वृद्धितः मुक्तामणिसर इव धरणीं लुठति । भराध्मातद्दृश्यः आवेगः निरुद्धोपि स्फुरदधरनासापुट-तया च परेषां उन्नेयो भवति । The tears can be compared to beads of pearls only when they fall to the ground and get shattered. The prose-order given above is consistent with this interpretation. But oftener than not tears flow drop by drop and thus form a stream. It is usually construed as मुक्तामणिसर इव धाराभिः विसर्पन् । मुक्ताः एव मणयः तेषां सरः ।

**धरणिम्**—कर्म of लुठति. लुट् is अकर्मक but it can have for its कर्म ( देश—place ) according to the कारिका “ देशकालाव्यगन्तव्याः कर्मसंज्ञाह्यकर्मणाम्. ”

**जर्जरकणः**—जजराः पृथक्तया उपलब्धाः—on reaching the ground it broke up into particles and looked like a broken string of pearls, the drops resembling the beads of pearls.

**भराध्मातहृदयः** :-भरेण आध्मातं हृदयं येन adj of आवेगः- that fills the heart by its excess. The reading ' चिराध्मातहृदयः ' means. "that has made the heart full for a long time. निरुद्धोपि - though suppressed.

**स्फुरदधरनासापुटतया**-अधरश्च नासापुटं च-अधरनासापुटं. The singular is due to ' प्राण्यंगत्वात् समाहरः '। स्फुरत् अधरनासापुटं यस्य; तस्य भावः तया. च implies समुच्चय of बाष्पवर्षण and स्फुरदधरनासापुटता. च can also be taken after उन्नेयो भवतिच implying अवधारण. उन्नेयः Pot. pass. part of नी with उद्. pot. pass. participles are used with the instrumental or genitive of the agents of the action denoted by them. " कृत्यानां कर्तरि वा. पा. २. ३. ७१ ( षष्ठां वा स्यात् )

**P. 20. V. 30. तत्कालम्** - सः कालः तत्कालः, कर्मधा. तम् ( acc. of time ) - at the time.

**प्रियजनविप्रयोगजन्मा** - प्रियः जनः - कर्मधा. तस्य or तेन विप्रयोगः, सुपसुपा. तस्मात् जन्म यस्य सः adj. of दुःखाम्निः- arising from the separation of one dear to me. This kind of व्याधिकरण बहुव्रीहि, though irregular is unavoidable. प्रतिकृति - retaliation,

**विसोढः**-(endured), past, pass. part. of सह with वि. वि+सह + क्त कर्मणि The स ought to become ष according to " परिनिविभ्यः सेवसिन " but सोढः makes an exception in the case of सह when its स becomes सो.

**दुःखाग्निः**:-दुःखम् अग्निरिव -उपमित कर्मधा. - The fire of sorrow.

**विपच्यमानः**:-वि + पच + शानच् कर्मकर्तरि. = being developed.

Formerly it was विप्रयोगजन्मा which has now become विप्रयोगस्मृतिजन्मा. हृन्मर्मव्रण - हृद् heart, मर्मन् vital part. हृदो मर्म तस्मिन् व्रणः ( सुपसुपा ) Rama hear contrasts the circumstances of the past separation with its recollection in the present. The suggestion is that the desire of revenge could sustain my (Rama's)grief in the past but the memory of it is more painful now.

अतिभूमिं गतेन—अत्युन्नताभूमिः (प्रादितत्, नित्यसमास)=reached the top  
i. e excessive. रणरणकः—sorrow.

मन्वंतर...राजस्य—अन्यः मनुः मन्वंतरं (मयूरव्यंसादि) मन्वंतरेण or मन्वं-  
तरेषु पुराणः or मनोः अंतरं—मन्वंतरं = अधिकारकाल, मन्वंतरेण i. e मन्वंतरमित  
कालेन यःपुराणः whose age must be measured by the interval  
between two Manus.

मन्वंतर—मन्वंतरं दिव्यानां युगानां एक सप्ततिः (अमर). यत्प्राग्द्वादशसहस्र-  
सुदितं दैविकं युगं । तदेकसप्ततियुगं मन्वंतरमिहोच्यते । Refer to मनुस्मृति I. 63'79.

It means the period or age of Manu. This period according  
to Ms 1. 79, comprises 4, 320,000 human years or ४३६th day of  
Brahma, the fourteen manvantaras making up one whole day:  
Each of these fourteen periods is supposed to be presided over  
by its own manu. It is interesting to note that we are at pre-  
sent living in the seventh i. e वैवस्वतमनु.

तातजटायुषः—जटायु is referred to as तात because he was the  
friend of दशरथ.

चरित्रविक्रमोदाहरणम्—an illustration of the valorous deeds  
of जटायु. चरित्रं च विक्रमश्च तयोः उदाहरणम्.

दक्षप्रजापति had sixty daughters of whom काश्यप married  
eight. One of these eight was ताम्रा who gave birth to five daugh-  
ters one of whom was शुकी. Cf.

शुकी	द्रौपदी विनतायास्तु गरुडो ऽरुण एव च । तस्याज्जातो ऽहमरुणात्
नता	संपातिश्च ममाग्रजः । (अरण्यकांडः सर्ग 14. 32. 33).

विनता	While Ravana was carrying off Sita, Jatayu
गरुड अरुण	heard the lamentations of Sita upon which

संपाति ' जटायुः he asked रावण to desist from the sinful act  
A fight ensued in which Ravana cut off the legs and wings.  
of जटायु though the latter succeeded so far as to break the  
chariot of Ravana. When Rama, in search of Sita, came to this

spot, he found Jatayu in the pangs of death. Jatayu however could tell Rama that Sita was carried off by Ravana. This account is given in the अरण्यकांड Sargas 50 - 51 and 67 - 68.

**निर्व्यूढः** : .....स्नेहः निर+वि+वह + क कर्मणि, नि shows intensity. वि is distinctive. वह -to carry here means to feel and to express it. नि shows that the love was not like that of the ordinary people. वि shows the intensity of the love.

निर्व्यूढ is the past pass. part. of वह with निर and वि. निर्वह also means to carry to an end. Cf. निर्वाहः प्रतिपन्नवस्तुषु सतां एतद्धि गात्रव्रतम् ।

**काश्यप**—a descendant of कश्यप—जटायु.

**शकुन्तः**—a bird,

**तीर्थभूतस्य**—निपानागमयोस्तीर्थमृषिजुजेल गुरौ (अमर) - a person worthy of honour.

**पश्चिमतः**—पश्चिमे इति पश्चिम+ङि (सप्तमी) तसि स्वार्थे=पश्चिमतः—to the west. पश्चिमतः governs the genitive in accordance with षष्ठ्यतसर्थ-प्रत्ययेन (पा. २, ३, ३०.)

Having performed the obsequies of जटायुः Rama and Lakshmana went a little to the west of जनस्थान and then to the South. Three क़ाशs from Janasthana lay the forest of क़ौच. Rama and Lakshmana proceeded towards the east and passed through and beyond क़ौच forest where they met the demon Danu near the hermitage of Matanga.

The demon Danu is described as a headless monster, with a mouth in the abdomen and a single eye on the chest. He possessed arms a yojan in length. On being attacked by him Rama and Lakshmana each cut off one of his arms. His purpose was served. He was to go to heaven when his arms were cut off. He was the son of Sri. On account of his headless trunk he was called दनुकबंध. When he was burnt there

arose from the ashes a divine form which told Rama that friendship with सुग्रीव would help him in his search for Sita. (अरण्यकांड 69-72)

**दनुकबंधाधिष्ठित**—दनुः नाम यः कबंधः (निष्कंधरो राक्षसः) तेन अधिष्ठितः (अध्युषितः) Et. Cf. “कबंधोऽस्त्री क्रियायुक्तमपमूर्धकलेवरम्” (अमर)

**ऋष्यमूक**—a hill on which the monkey leader सुग्रीव dwelt. In अरण्यकांड सर्ग 72, 11-12 we get श्रयतां राम वक्षामि सुग्रीवी नाम वानरः ।... ऋष्यमूके गिरिवरे पंपापर्यन्तशोभिते । निवसत्यात्मवान्दीर्घश्चतुर्भुजः सह वानरैः ।

“According to Prof. H. H. Wilson, the mountain ऋष्यमूक, the lake पंपा and the other scenes referred to here are still known by the same appellations in the neighbourhood of the town of Anagundi, the ancient capital of the monkey-chiefs on the river Tungabhadra. On the ascent to the mountain occurs the forest of Matanga or the Meghaprabha wood, in which the trees never wither and the flowers never fade. The saint and his disciples had long disappeared; but his hermitage had remained inaccessible to noxious or inimical beings, and the cooking utensils left by him, awaited, in perfect order, the arrival of Rama, being destined for his accommodation.”

(Wilson).

**मतंगस्य आश्रमपदम्**—To the West of the lake पंपा. Cf:—

ततस्तद्राम पंपायास्तीरमाश्रित्य पश्चिमम् । आश्रमस्थानमतुलं गुह्यं काकुत्स्थ पश्यसि ॥ न तत्राक्रमितुं नागाः शक्नुवन्ति तदाश्रमे । ऋषेस्तस्य मतंगस्य विधानात्तत्र काननम् ॥ मतंगवनमित्येवं विश्रुतं रघुनंदन (अरण्य. 73, 28-30).

**श्रमणा नाम शबरतापसी**—one of the disciples of मतंग. She was extremely devout. She had been told by sages that she would go to the heaven if she worshipped Rama. When Rama and Lakshmana came to the आश्रम of मतंग she welcomed Rama, worshipped him, and went to heaven after throwing herself into fire. Cf. तेषां गतानामद्यापि दृश्यते परिचारिणी । शबरी श्रमणा नाम काकुत्स्थ।

चिरजीविनी ॥ (अरण्यकांड 73.26) तौ दृष्ट्वा तु तदा सिद्धा समुत्थाय कृतांजलिः ।  
पादौ जग्राह रामस्य लक्ष्मणस्य च धीमतः ॥ 74.6

The शबरस were a mountain tribe. cf. मेदाः किरातशबरपुलि-  
न्दाम्लैच्छजातयः ॥ (अमर)

सिद्ध emancipated. There is no evidence to suppose, as Prof. Kane does, that she was endowed with the supernatural powers which are supposed to be achieved as a result of योग (हट). Cf. महावीर V. 27. अहं श्रमणा नाम सिद्धा शबरतापसी मतंगाश्रमवास्तव्या रामान्वेषिण्युपागता ॥

पंपा—a lake full of lotuses in the देवका forest. Cf. तौ पुष्करिण्याः पंपायास्तीरमासाद्य पश्चिमम् । अपश्यतां ततस्तत्र शबर्या रम्यमाश्रमम् (अरण्य. 74. 4.) This lake is considered to be the same as the river Pennair near the Rishyamuka mountain. This was probably the original पंपा, पंपा is said to be the modern Hampi near Bellary in south India (Kane.). पद्मसरः—पद्मयुक्तं सरः

विच्छिन्नामर्षधीरत्वम्—विच्छिन्ने अमर्षः धीरत्वं च यस्मिन् कमर्षिं यथा स्यात्तथा (अव्ययी) giving up resentment and steadfastness.

The reading विच्छिन्नामर्षधैर्यम् is equally good. Cf. अमर्षशब्देन जनस्थ जंतुना न जातद्वादिनं न विद्विषादरः (किरात 1. 33).

प्रमुक्तकंठम्—प्रमुक्तः कंठः यथा स्यात्तथा, with a loud cry.

अत्रकिल—वार्तासमाव्ययोः किल (अमर), The use of किल shows that Sita had no personal knowledge of the fact of Rama's loud lamentations, and it is quite appropriate since she was a prisoner in Lanka. Cf. स तां दृष्ट्वा ततः पंपां रामः सौमित्रिणासह । विललाप च तेजस्वी रामो दशरथात्मजः (अरण्य. 75. 22)

V. 31 Prose order:—एतस्मिन् मदकलमल्लिकाक्षपक्षव्याधूतस्फुरदुरुदं डपुंडरीकाः कुवलयिनी भुवो विभागाः बाष्पांभः परिपतनोद्गमांतराले संदृष्टः or भुवोविभागाः कुवलयिनाः संदृष्टः (मया) where कुवलयिनः becomes a predicative adjective.

मदकल...पुंडरीकाः—मदनकलाः—(सुपसुपा), मदकलाः मल्लिकाक्षाः (कर्मधा)  
तेषां पक्षैः व्याधूताः—चालिताः (अत एव) स्फुरन्तः (कंपमानाः or आविर्भवन्तः) उरवः  
दंडाः येषांतानि, उरुदंडानि पुंडरीकाणि येषु तादृशाः सुवोविभागाः

कुवलयिनः—प्रचुरनीलोत्पलाः

‘व्यापामसां’ (अश्रुजलानां यत्परिपतने भूप्राप्तिः यस्तेषां उद्गमः इति एतयोः  
अंतराले संदृष्टाः (सम्यगवलोकिताः).

एतस्मिन् (सरसि) प्रियासन्निधानजनितेन (‘मदेन’) आनंदेन ‘कलाः’ मधुरं  
भवन्तः ये धवलदेहाः मलिनचंचुचरणा मल्लिकाक्ष इति ख्याताः राजहंसाः तेषां पक्षैः  
चालितानि अतएव “स्फुरन्ति” आविर्भवन्ति (प्राक् वर्णं साम्यात् मल्लिकाक्षेभ्यः  
पृथक्तया अगृहीतानि कंपितेषु सत्सु पुंडरीकरूपेण प्रकटी भवन्ति “उरुदंडानि” दीर्घ-  
नालानि अतः पुनः उद्गमीव राजहंसवत् प्रतीयमानानि “पुंडरीकाणि” (क्षेत्पद्मानि)  
येषु तादृशाः ‘कुवलयिनः’ प्रचुरनीलोत्पलाः पंपाजलप्रदेशाः (‘भुवोः विभागाः’) अश्रु-  
जलानां यत् “परिपतनं”, यत्तेषां उद्गमः इति एतयोः ‘मन्तराले’ (अवकाशे) ‘संदृष्टाः’  
सम्यगवलोकिताः । क्वचित् इंदीवरनीलं क्वचिच् पुंडरीकधवलं इति वर्णवैचित्र्यात् रमणीयम्  
एतत् सरः—in which white lotuses of long stalks are unsteady  
being shaken by the wings of intoxicated and noisy mallikak-  
sha swans.

मल्लिकाक्ष—a water fowl with a dark beak and dark legs. Cf.  
‘हंसास्तु धेतगरुतश्चक्रांगं मानसौकसः । राजहंसास्तु ते चंचुचरणैर्लोहितैः सिताः ।  
मलिनमल्लिकाक्षास्तैः’ (अमर) ‘पुंडरीकं सितांभोजम्’ (अमर) स्यादुत्पलं कुवलयं मथ  
नीलांबुजन्म च । अमर.

when we treat मदकल...पुंडरीकाः and कुवलयिनः as ordinary  
adjectives qualifying भुवो विभागाः संदृष्टाः the sentence simply  
means; during intervals between the rising and the falling  
of tears. I saw patches of longstalked white lotuses (mixed  
up with) patches of blue lotuses (thus) rendering the whole  
scene of the lake attractive on account of its variagated charac-  
ter. But when we treat कुवलयिनः as a predicative adjective the  
sentence would mean;—patches of white lotuses looked as if  
they were full of blue lotuses, during the intervals of falling



and rising of tears. The idea is that all the lotuses were white lotuses but on account of the presence of the मल्लिकाक्ष swans which have dark beaks and dark legs the whole tract looked as if it was full of blue lotuses. This illusion was further helped by the fact that Rama's eyes were full of tears and it was only during intervals of the rise and fall of tears that he could observe anything. But what he observed he necessarily observed with eyes bedimmed with tears and hence the deception.

Again the student should note that सम् in संदृष्ट shows साकल्य and therefore it is not quite appropriate.

Some commentators treat this verse as an instance of the figure of speech called भ्रान्तिमान. This figure is defined as "भ्रान्तिमानन्यसंबित्तुल्यदर्शने." This is possible only if we treat कुवलयिनः as a predicative adjective and make the sentence mean that though the tracts of land were full of white lotuses it looked as if they were full of blue lotuses. There is only a statement of facts; no deception based on similarity is indicated which is an essential constituent of the figure भ्रान्तिमान.

चिरनिर्व्यूढ...गुरुकोपकारी—चिरात् निर्व्यूढं जीवलोकस्य प्रत्युद्गारं एव गुरुकः उपकारः सः अस्यः अस्तीति—Who conferred a great favour of freeing the mortal world from sorrow after a long time. With the reading चिर निर्विण्ण Et. "a great benefactor of the long suffering humanity" Et. चिरं यथा तथा निर्विण्णः (दुःखितः—रावणेन दीर्घकालं क्लेशमापादितः) गुरुकं यथा तथा उपकारी Et.

It is a well known fact that Hanuman was the first to discover the whereabouts of Sita while she was in the custody of Ravana. More than this he had helped Rama in his war on Lanka which led to the ultimate destruction of Ravana. Deliverance from the oppression of Ravana was no mean event and the part which Hanuman played in bringing it about was by no means insignificant. Some annotators interpret the

sentence to mean that the rescue of Sita was itself enough to plunge the whole world in grief and the deliverance of Sita was deliverance of humanity from a long suffering. To interpret it thus is to detract from the character of Sita who was too modest to think in such exaggerated terms about herself.

**हनूमान**—हनुरस्यास्ति इति. It is a संज्ञा of the monkey chief, hence by “शरादीनां च” the उ of हनु is lengthened.

**मारुतिः**—मरुतस्य अपत्यम् पुमान् इति मारुत+इव.

**V. 32.** Prose order. दिष्ट्या! अयं स महाबाहुः अंजनानंदवर्द्धनः यस्य वीर्येण वयं च भुवनानि च कृतिनः ।

**P. 22 दिष्ट्या**—an अव्यय indicating delight.

**अंजना**—the wife of the monkey chief केशरी and the mother of हनूमान्.

**कृतिनो वयम्**—कृत+इति Cf. वयं तत्त्वान्वेषान्मधुंकर हतास्त्वं खलु कृती (शा. I. 23)

**कृति**—blessed ; one who has gained his object or achieved his purpose. प्रशस्तं कृतम् (achievement) अस्य or कृतमनेन.

**कुसुमित**...कुसुमिताः कंदवतरवः तेषु तांडविताः बर्हिणाः (मयूराः) यस्मिन्. कुसुमानि संजातानि एषाम्. तदस्य संजातं तारकादिभ्य इतच् (पा. 5. 2. 36.)

तांडवित—तांडवं संजातमस्य इति Cf. तांडवं नटनं नाट्यं लास्यं दृश्यं च नर्तनं । तांडवः or वं—dancing in general, especially the frantic or violent dance of shiva. Cf. त्र्यंबकानंदिवस्तांडवं देविभूयादभीष्टयै च हृष्टयै च नः (Mal. 5. 23) for तांडवित Cf. धत्तेक्रांतिमकांडतांडवितयोर्भगेन वकं भ्रुवोः Ut V. 35.

**किं नामधेयः**—नाम एव इति नामन्+धेय स्वार्थे—नामधेयम्, धेय is affixed to भाग, रूप, and नाम without any change of meaning according to “भागरूपनामभ्यो धेयः” (Vartika on पा. V. 4. 25)

**अनुभाव...** श्रीः अनुभावस्य (प्रभावस्य) यत् सौभाग्यं (अतिशय्य) 'तन्मात्रं' तदेव परिशेषः अवशिष्टं यस्याः तादृशी धूसरा (रेणुदिग्धा) श्रीः (शोभा) यस्य-तादृशः having a complexion that was darkened; the only thing left with him was his noble look and loveliness.

**V. 33.** Prose order; अयं स ककुभसुरभिः माल्यवान् नाम शैलः यस्मिन् नीलः स्निग्धः तोयवाहः शिखरं श्रयति ।

**ककुभसुरभिः**-ककुभैः-अर्जुनपुष्पैः Cf. नदी सर्जो वीरतरुर्द्रवुः ककुभोर्जुनः (अमर)

**स्निग्धः**-glossy. **माल्यवत्**-a hill near किष्किन्धा, a part of the प्रसवण range. Cf. अभिषिक्ते तु सुग्रीवे प्रविष्टे वानरे गुहाम् । आजगाम सह भ्रात्रा रामः प्रसवणं गिरिम् ॥ किष्किन्धा 27. 1. Also compare; स तदा वालिनं हत्वा सुग्रीवमभिषिच्य च । वसन् माल्यवतः पृष्ठे रामो लक्ष्मणमब्रवीत् ।...एष फुल्लार्जुनः शैलः केतकैरभिवासितः । on this very hill माल्यवत् Rama had become greatly afflicted, remembering सीता. Cf.

हृतां हि भार्यां स्मरतः प्राणभ्योपि गरीयसीम् । उदयाभ्युदितं दृष्ट्वा शशांकं स विशेषतः ॥

आविवेश न तं निद्रा निशासु शयनं गतम् । तत्समुत्थेन शोकेन बाष्पोपहतचेतनम् ॥

किष्किन्धा २७.३१.३२.

The interruption by Lakshmana causes no break in the metre. सः-That well known.

**विप्रयोगः**.-**विरहः** पुनरपि for पुनरिव makes good sense. This sentence is significant. It suggests to the audience the coming separation.

**उत्तरोत्तराणि कर्माश्चर्याणि**--each succeeding deed more wonderful than the preceding one.

**कर्माश्चर्याणि**-कर्माणि च तानि आश्चर्याणि च or कर्मसु आश्चर्याणि.

**प्रत्युत्पन्नदोहदायाः**-प्रत्युत्पन्नः संजातः दोहदः यस्याः-in whom a longing was produced.

We have seen how Ashtavakra brought a message from the revered Arundhati, the queen mothers and lady Shanta to the effect that Rama should fulfil every longing of Sita. To this Rama says 'क्रियते यदि एषा कथयति'. "It will be done if she but communicates her desire" (implying that she may not tell, out of modesty.)

We now find that without the least show of modesty she frankly tells Rama what she longs for. To avoid this apparent inconsistency the reading "क्रियते यद्यदेषा कथयति" should be preferred.

**प्रसन्नगंभीरासु**—प्रसन्नाः is explained by R. as "श्वापदादि संचार निशाचरोपद्रवादि राहित्येन निरुपद्रवाः." प्रसन्न usually means pleasing and to take it to mean "free from wild beasts requires a little stretch of imagination **गंभीर** - dense.

**पवित्र...गाहां** — पवित्रः पावनः or निर्मलः शिशिरश्च अवगाहः यस्याम्. It is possible that Sita had in her mind some तपोवन.

The word प्रसन्न can be taken to mean "free from wild beasts,"

It should be noted that Sita's longing is a presentiment of what was to befall her.

**अस्वलितसुखसंपातं** - अस्वलितः (अतएव) सुखः- सुखकरः संपातः यस्य. (त्रिपदबहुव्रीहि)

**उपस्थापय** - स्था with उप=bring.

P. 24 Lakshmana's words "यथाज्ञापयति आर्यः" after the remark of Sita 'तेन हि प्रियं मे' are clearly misplaced. They should be read immediately after Rama's instructions to bring a chariot that was comfortable and free from jolting "तदस्वलित-सुखसंपातं रथमुपस्थापय."

We have retained it in the text, where it is, only to be in conformity with the existing texts. There is absolutely no reason why Lakshmana should wait unless we suppose that from the gesture of Sita, he believed that Sita might have something to add and he waited till he was convinced that she had nothing to add and both Rama and his beloved were ready to start immediately; he uttered the words “यथाज्ञापयति आर्यः”

**वातायनोपकंठे**—अयनं = passage, वातस्य अयनं—वातायनं= passage for air, window. V. and Gh. read वातायनावतर्के— in the recess of a window. With this reading the explanation of R is appropriate. R explains वातायनंगवाक्षः, आवर्तकं अपवारकं, यत्र स्थिता नान्यैः लक्ष्यन्ते तादृशं स्थानम्.

**संविष्टौ** — sitting or lying down. N. reads संविष्टा भव Viraraghava's reading is the same. Sita was tired and Lakshmana has noticed this, as he says परिश्रान्ता चेयमार्या.

She actually felt drowsy “अग्रहिये खलु परिश्रमजनितया निद्रया.” She needed rest very badly and a recumbent position would have been more desirable, There is no reason to suppose that Rama too was fatigued and needed rest. संविष्टाभव is ofcourse a better reading from this point of view.

The reading ‘‘अवतर्क’’ is not satisfactory. We do not think that Rama needed any more secret place, now when they were in the inner apartment already.

तेन हि निरन्तरमवलंबस्वमानुगमनाय—K.V. and Gh read अत्र शयनाय.

**निरन्तरम्**—गाढम्, अवलंबस्व—आर्लिग. Of. हारोनारोपितः कंठे मया विरुद्धे भीरुणा । इदानीमन्तराजाताः पर्वताश्च सरिद्रुमाः । The word अनुगमन has no propriety whatsoever. Besides its associations are bad. अनुगमन is used in the sense of अनुसरणम्. Hence the reading अत्र शयनाय should be preferred, though it may be an emendation.

V. 34. अन्वय-ससाध्वसश्रमस्वेदबिंदुः (अतएव) ऐन्दवमयूखचुंबितस्यन्दिचंद्र-  
मणिहारविभ्रमः बाहुः जीवयन्निव अधिकंठमर्प्यताम् ।

**ससाध्वसश्रमस्वेदबिंदुः**—साध्वसेन-त्रासेन (भार्गवशूर्पणखादीनां चित्रदर्शनज-  
नितेन) तथाच श्रमेण (चित्रांतरगमनार्थैर्वीथिकापरिश्रमणजनितेन) जाताः येस्वेद बिंदवः तैः सह  
वर्तमानः = That has drops of perspiration due to fear and  
fatigue.

साध्वस—fright. साध्वसश्च श्रमश्च—साध्वसश्रमौ (द्वंद) साध्वसश्रमाभ्यां स्वेदबिन्दु  
(सुपसुपा) तनसह. Cf. 'भीतिर्भाः साध्वसं भयम्' (अमर).

**अधिकंठम्**—कंठे इति—अधिकंठम्.—let your arm be thrown round  
my neck.

**जीवयन्निव**—which, as it were, brings life to me.

**स्यन्दिचंद्रमणिहारविभ्रमः**—ऐन्दवाश्च ते मयूखाः तैः चुंबितः (अतएव) स्यन्दी  
(स्रवन्) चन्द्रमणीनां हारः, हारस्य इव विभ्रमः (शोभा) The charm of which  
resembles that of a necklace of moonstones that becomes  
moist when touched by the rays of the moon.

The points of resemblance are striking and the simil on  
that account is very apt. The arm is perspiring, the necklace  
is moist, the arm was placed round the neck. a necklace serves  
the same purpose and both are graceful and charming.

That the moonstone gets moist when exposed to the  
rays of the moon is a well known poetic convention. Compare  
“द्रवति च हिमरश्मा, बुद्धतेचंद्रकान्तः” Act VI. 12 This verse occurs in  
मालतीमाधव Act VIII. 3 word for word.

**किमेतत्**—What is this ? Rama has no words to express the  
sensation he experienced on placing Sita's arm round his neck.

V. 35 विनिश्चेतुं...मिति वा—it is not possible to determine  
whether it is pleasure or pain, शक्यः goes with विकारः (emotion).

Rama means to say that the sensation that he is experiencing at the touch of Sita's hand is indescribable. It is a transcendental state of mind which "yogins" are supposed to experience in a state of transe. It is a state of perfect bliss.

**प्रमोहो...मदः**—nor is it possible to determine whether it is stupor, sleep-effect or poison or some intoxication. **परिमूढः** इन्द्रियगणः यस्मिन्.

**तव...संमीलयति च**—at every touch of thine a certain state of the mind is induced which overpowers all my senses, bewilders my consciousness and as it were shuts it up. When a man goes in a transe (समाधि) the working of the senses is suspended; even the heart stops, only life is not extinct. This is a phenomenon which all known laws of phisiology fail to explain.

The reading प्रबोध, though it brings out a contrast as against निद्रा, is not in keeping with the main idea and the statement of the verse.

The reading समुन्मीलयति of V. must be rejected on the same grounds.

**स्थिरप्रसादा यूयम्**—स्थिरः प्रसादः येषाम् your love for me is ardent and constant. Sita suggests that there was nothing special in her but it was Rama's own goodness that made him feel so deep an affection for her. G's reading...यूयमिति किमत्राश्चर्यम् is good.

**V.36** .—अन्वयः सरोरुहाक्षि, एतानि ते कर्णामृतानि सुवचनानि सकलेन्द्रियमोहनानि सन्तर्पणानि मनसः रसायनानि च (अतएव) म्लानस्य जीवकुसुमस्य रसायनानि । एतानि—'स्थिरप्रसादायूयमित्यादि' प्रकाराणि तव मञ्जुभाषितानि न केवलं श्रोत्रसुखानि अपितु श्रोत्रनेत्रादीनां सकलेन्द्रियाणां, मधुरतया आत्मविस्मृतिविधायकानि, बलवद्भवानि औषधानि च ।

**म्लानस्य जीवकुसुमस्य**—संसारदुःखः तापैर्विशुष्कस्य जीवकुसुमस्य विकाशनानि There is a sort of climax here. म्लानस्य जीवकुसुमस्य विकाशनानि is the last predicate and it means—'make the faded flower of life bloom'.

The affix अन् is generally applied in the sense of करण or साव but here in the case of विकासनानि, (विकासयति इति विकासनम्) सन्तर्पणानि and मोहनानि it is applied in the sense of क्तु.

The first two lines occur in मालतीमाधव V. 18.

**रसायनम्**—रसस्य अयनम् an elixer of life (elixir vitae), any medicine supposed to prolong life and prevent old age.

**प्रियंवद**—sweet talker. प्रिय+वद्+खच् कर्तरि, according to प्रियवशे वदः खच् पा. 3. 2. 38. **संचिशावः**—let us lie down.

**V. 37.** अन्यः—आ विवाहसमयात् दशवे गृहे तदनु पुनर्यावने ते स्वापहेतुः अन्यया अनुपश्रितः एष रामबाहुः उपधानम्.

आ विवाहसमयात्—“आ” इति कर्मप्रवचनीय योगे पंचमी by the rule पंचम्यपाठपरिभिः (पा. 2.3.10) (एतैः कर्मप्रवचनीयैर्योगे पंचमी स्यात्। अपहरैः परिहरैः। संसारः। आमुक्तेः संसारः। सि. कौ. गृहे refers to their stay in अयोध्या.

**वने** during exile.

**तदनु**—after childhood. अनु is a कर्मप्रवचनीय governing a word in the accusative Cf. कर्मप्रवचनीययुक्ते द्वितीया (पा. 2. 3. 38) एतेन योगे द्वितीया स्यात् सि. का. स्वापहेतुः—which induces sleep.

**अनुपश्रितोन्यथा**—which has not been resorted to by another woman. True that दशरथ had more than one wives and if Rama had married a few more it would not have been inconsistent with the custom prevailing in those days, but knowing as we do the very high moral standard of Rama the kind of compliment which is implied sounds ill with the general tenor of his behaviour. The poet does not seem to have thought very seriously over the matter and he used the expression only to suit the metre.

**उपधानम्**—उपधीयते शिरः अत्र, a pillow. Cf. सोपधानां धियं धीराः स्थेयसीं खटवयन्ति ये (माघ)



V.38. अन्वय-इयं गेहे लक्ष्मीः, इयं नयनोः अमृतवातः अस्याः असा स्पशः वपुषि बहलः चन्दनरसः, अयं बाहुः कंठे शिशिरमसृणो मौक्तिकसरः अस्याः किं न प्रेयः यदि तु परं विरहः असह्यः or [ यदि तु विरहः असह्यः परमस्याः किं न प्रेयः ].

This verse is cited as an example of रूपक in काव्यालंकार सूत्र-वृत्ति of वामन. It is defined by मम्मठ as "तद्रूपकमभेदोयः उपमानोपमेययोः". That is रूपक (a metaphor) where an identity is conceived between the standard of comparison and the object to be compared. This verse "इयं गेहे"...together with the words of प्रतीहारी and राम are cited as an example of गंड in the दशरूपक (III. 18) where it is defined as "गंडः प्रस्तुतसंबंधि भिन्नार्थं सहसो दितम्".

In गण्ड words uttered by an unexpected character suggest an action in future by being connected with words that precede them. Cf.

राक्षसः-अपिनाम दुरात्मा चाणक्यः—

प्रतीहारीः-जयतु जयतु देवः ।

राक्षसः-अतिसंघातुं शक्यः स्यात् ?

(चाणक्यः जयतु । देवः-राक्षसः-अतिसंघातुं शक्यः स्यात्) The suggestion,  
मुद्राराक्षस.

Also Cf. लवंगिका-अत्र इदानीं क उपायः ?

प्रतीहारी-एषा भगवती कामन्दकी

लक्ष्मीः-goddess of wealth (prosperity) or गृहस्यशोभा-the splendor of the house.

अमृतवर्तिः-an unguent, ointment. Cf. सा पुनर्मम प्रथमदर्शनाप्रभृति अमृतवर्तिरिव चक्षुषोः आनन्दमुत्पादयन्ती Mal. 1 Cf वर्तिर्भैषजनिर्माणे नयनानजनलेखयोः गात्रानुलेपनी दीपदशादीपेषुयोषिति (मेदिनी).

स्पर्शः-Sita's touch was as delightful as the sensation caused by sandal-paste. बहलः Cf. प्रभूतं प्रचुरं प्राज्यमदं बहलंबहु (अमर).

शिशिरमसृणः—cool and smooth. मसृण is a favourite word of भवभूति.

किमस्या न प्रेयोः—What is there that is her's and is not yet dear ? if (only) separation is unbearable.

Sita was all in all to Rama, and he expresses this sentiment saying that her sight, her touch, her very presence in the house was a source of delight. Everything pertaining to her was a thing of joy. Then suddenly there is the presentiment of the calamity of separation that was to befall him and he gives expression to this sentiment saying that everything pertaining to her is ecstatic joy, only her absence is unbearable.

It is possible to separate परमसह्यस्तु विरहः as परम् (but) असह्यः, परम् सह्यः—‘what about her is not dear if separation from her is extremely bearable? But this mode of dividing पदs and interpreting them thus is not satisfactory.

V. adopts as his own reading ‘यदिपुनरसह्यो न विरहः’ which has no support of any authentic edition and can not therefore be accepted. There is another V. L. न प्रेयः किमपरमसह्यस्तु विरहः—“What of her's is not loveable, what else? But as for separation from her, it is unbearable.”

प्रतीहारी—a female door-keeper. “संधिविग्रहसंबन्ध नानाकार्यसमुत्थितम् । निवेदयन्ति कार्यं याः प्रतीहार्यस्तुताः स्मृताः ॥” नाट्यशास्त्र.

The last word of the verse “इयं मेहे” Et. is “विरहः”, which no sooner uttered was followed by “उपस्थितः” the utterance of प्रतीहारी who is made to enter at this particular moment. The very sequence made Rama naturally to connect this word उपस्थित with विरह and the import of the sentence, thus formed, perturbed Rama who hastily asks “अयि कः”.

The reply of प्रतीहारी that it was दुर्मुख, the personal attendant of His Majesty, relieves Rama. The use of the word which is capable of being construed both with विरह and दुर्मुख is deliberate, employed by the poet to produce a startling dramatic effect.

The device, where words applicable in two different ways are interposed to produce a startling effect on the mind of one of the characters on the stage but perfectly harmless in another connection is technically known as पताकास्थानक. This Dramatic irony is either of situation or of words, due to the happy coincidence of utterances. It is sometimes मंगलार्थ sometimes अमंगलार्थ. This should however be distinguished from Pataka (पताका) which is a secondary incident. Cf.

यत्रार्थे चिन्तितेऽन्यस्मिस्तल्लिङ्गोन्यः प्रयुज्यते । आगन्तुकेन भावेन पताकास्थानकं तु तत् (साहित्यदर्पण VI. 45).

साहित्यदर्पण cites an example from वेणीसंहार. The words of दुर्योधन in the 2nd Act “पर्याप्तमेवकरभोरु ममोख्युग्मम्” are followed by the words “देवभग्नम्” uttered by कंचुकी. These are capable of being connected with the words of दुर्योधन which immediately precede and also with “रथकेतनम्” uttered by the कंचुकी.

भरत defined it as “यत्रान्यस्मिन्प्रयुज्यमाने तल्लिङ्गेभ्यः प्रयुज्यते । आगन्तुकेन भावेन पताकास्थानकं तु तत्” ॥ He gives four varieties of it.

The name दुर्मुख given to the confidential spy of राम has a significance, in this context at least.

In the Ramayana the name of the spy who reports the scandal about Sita to Rama is given as भद्र. The whole conversation is to the point:—“ततः कथायां कस्यांचिद्राघवः समभाषत । काः कथा नगरे भद्र वर्तन्ते विषयेषु च ॥ मामाश्रितानि कान्याहुः पौरजानपदा जनाः । कां च सीतां समाश्रित्य भरतं किं च लक्ष्मणम् ॥” (उत्तरकांड 43. 4. 5) The reply of भद्र “राघवेणैवमुक्तस्तु भद्रः सुसचिरं वचः । प्रत्युवाच महाबाहुं प्रांजलिः सुसमाहितः ॥

शृणु राजन् यथा पौराः कथयन्ति शुभाशुभम् ।...कीदृशं हृदये तस्य सीतासंभोगजं सुखम् ।  
अंकमारोप्यतु पुरा रावणेन बलाद्धृताम् ॥ 17 अस्माकमपि दारेषु सहनीयं भविष्यति ।  
यथा हि कुम्भे राजा प्रजास्तमनुवर्तते ॥ 19.”

**शुद्धान्तचारी**—शुद्धान्ते-अन्तःपुरे चरतीति, an attendant of the inner apartment of the king. “स्वयंगारं भूभुजामन्तःपुरं स्यादवरोधनम् । शुद्धान्तश्चावरोधश्च ” (अमर). (शुद्धा उपधाशुद्धा रक्षका अन्ते समीपे यस्य).

**पौराः**—पुरे भवाः—citizens.

**जान पदा** from जनपदः—country; inhabitants of the country as distinguished from those who live in the towns.

**अपसर्पः**—a spy. “यथाह्वर्णः प्रणिधिरपसर्पश्चरः स्पशः । चारश्चगूढपुरुषश्च” (अमर) The reading अपसर्पितुम् is defective in so far as the correct forms are अपसर्त्तुम् or अपस्रत्तुम्. स्रप् occurs in the अनिटकारिका “तृष्य-तिदृष्यति”

**देवीमन्तरेण**—With reference to the queen.

अन्तरेण in the sense of “with reference to”, “without” “excepting” and “regarding” governs the accusative. Compare कोन्यस्त्वामन्तरेण शक्तः प्रतिकर्तुम् (Ve. 3) भवन्तमन्तरेण कीदृशो ऽ स्या दृष्टिरागः (S. 2). अन्तरान्तरेण युक्ते (पा०. 2. 3. 4).

**उत्स्वप्नायते**—उद्बुद्धः स्वप्नात्-उत्स्वप्नः=विगतानिद्रोजनः ‘उत्स्वप्न’ इव आचरति — It means सुप्ता अपि प्रबुद्धा इव आचरति—वाचः प्रयुक्ते. A denominative verb from स्वप्न.

**सैव....करोति**—That very thought of separation which arose at the sight of the picture and produced fear afflicts her in sleep. Particularly the sight of शूर्पणखा frightened her and brought to her mind the thought of separation. That thought pursued her even in her sleep and caused her to start in her sleep and utter the words “हा आर्य पुत्र कुत्रासि”.

**भावना**—impression (चिप्रयोगशंका).

V. 39. This is one of the naughty verses in the play. It has been variously construed by annotators. We are inclined to construe the same as follows:- अन्वय—

यत् सुखदुःखयोः अद्वैतम् ( यत् ) सर्वासु अवस्थानु अनुगतम् or अनुगुणं, यत्र हृदयस्य विश्रामः, यस्मिन् जरसा रसः न हार्यः यत् कालेन आवरणालयात् परिणते स्नेहसारे स्थितम्, तत् एकम् तस्य सुमानुषस्य भद्रं ( प्रेम ) कथमपि हि प्राप्यते ।

Prof. Kane takes the word “अद्वैतं” independently and treats it as the principal word in the stanza to which the relative clauses with यत्, यत्र, यस्मिन् Et. are joined. The construction then would be एकं तत् सुखदुःखयोः अद्वैतं कथमपि प्राप्यते यत् ( अद्वैत ) सर्वासु अवस्थानु अनुगतम्. Again the words भद्रं तस्य सुमानुषस्य are regarded as parenthetical. It can be rendered as: that perfect identity of happiness and sorrow is a unique thing ( एकं ) and is obtained with difficulty. अनुगतं सर्वासु अवस्थानु यत्,— which persists in all conditions of life.

विश्रामो...यत्र—in which the heart finds rest.

जरसा...रसः—the sweetness of which cannot be taken away by old age.

कालेनावरणात्ययात्...स्थितम् which exists in the form of the essence of love ripened by the removal of restraint in course of time.

भद्रं तस्य सुमानुषस्य ( भवतु ) blessed be that good person ( who secures such an identity of happiness and sorrow.) With this construction the relative clauses विश्रामो ...यत्र, जरसा-यस्मिन् अहार्यो रसः Et. lose all the propriety. Again the clause भद्रं तस्य सुमानुषस्य remains unconnected and has to be treated as parenthetical. Some annotators treat भद्रं as a predicate and connect एकं with it. The [ V.L. प्राप्यते which literally means ‘is sought’ is required to be stretched to mean ‘secured’. ] With प्राप्यत the meaning is clear.

The term अद्वैत is from philosophy. It means complete union of the individual soul with the supreme soul. It means emancipation, or मोक्ष—a state of mind in which even the consciousness of 'self' is not retained. भवभूति, we know, was perfectly familiar with the philosophy of उपनिषद्स and he could not have chosen better words to express the state of happiness which राम experienced in the company of his wife Sita.

The immediate cause which lead राम to express this sentiment and incidentally his conception of matrimonial happiness was the touch of Sita's body.

The Hindu ideal of matrimonial happiness and love between husband and wife could not have found a better exponent than भवभूति and there are no words which can express it in a better way.

In a love of this kind, which is little short of divine, there is not the slightest trace of carnal passions. It is a state of mind which is uninfluenced by circumstances. It is unaffected by sensual pleasures. It knows no pain bodily or mental. It is an attitude of mind which preserves all the freshness and keenness of enjoyment and the edge of which is not blunted by age. If time has any effect it is for good. It improves by time. It may be said to ripen. Incidentally we have here Bhavabhuti's conception of womanhood.

अद्वैतम्-द्वयोर्भावः इति. द्वि + तल् - द्विता सा एव इति द्विता + अण्  
स्वात्वे-द्वैतं= double character. अविद्यमानं द्वैतं यस्मिन् (बहु—)

आवरणात्ययात्-आवरण-veil, cover. आवरणस्य अत्ययः । तस्मात् ।  
आवरण here means लज्जा Et.

भद्रं तस्य सुमानुषस्य-blessed is that good man who possesses Et.

G's explanation of the line is far-fetched. He takes सुमानुषस्य to mean 'सौजन्यस्य'

वीर, explains सुमानुषस्य as दांपत्यस्य.

The [ V. L. भद्रं प्रेम has no authority to support it. ]

This verse occurs in दशरूपक II. 7 where the reading is “ भद्रं तस्य.”

The [ V.L अनुगुण = favourable, for अनुगत is not bad. ]

**अर्थवाद एषः**—वदनम् इति वद्+घञ् भावे= वादः । अर्थस्य प्रयोजनस्य वादः—  
a statement made out of necessity i. e. with the object of achieving some end; hence flattery (प्रशंसा).

The word अर्थवाद is usually opposed to विधि and is a relative term. विधि- what enjoins the performance of a thing. e. g. स्वर्गकामोऽप्येतिष्ठेमेन यजेत is a विधि. An अर्थवाद is a sentence which has no independent purpose of its own, but which is auxiliary to a विधि, either by stating the good that arises from the observance of a विधि or the evil that would result from its nonobservance or which gives subsidiary information.

**प्रतिविधीयते**—present pass. of वा with प्रति and वि ( निराक्रियते ).

**कर्णे**—Sita being near दुर्मुख preferred to wishper into Rama's ear.

**वाग्वज्रः**—वागेव वज्रः thunderbolt in the form of words.

V. 40. अन्वयः—हा, हा धिक्! वैदेह्याः यत् परगृहवासदूषणम् अदभुतैः उपायैः प्रशमितम् दैवदुर्विपाकात् पुनरपि आलर्कं विषमिव सर्वतः प्रसृतम् ।

**परगृहवासदूषणम्**—परगृहे वासः तेन or तस्मात् दूषणम्.

**अदभुतैः उपायैः**—आग्निशुद्ध्यादिभिः विचित्रैः साधनैः- by supernatural means such as purification by fire.

**दैवदुर्विपाकात्**—दुष्टे विपाकः-दुर्विपाकः, दैवस्य दुर्विपाकः तस्मात्. through an evil turn of fortune.

**आलर्कं...प्रसृतम्**—अलर्कः—a mad dog, अलर्कस्य इदम्—आलर्कम्  
Of. “ शुनको भषकः श्वास्यात् अलर्कस्तु स योगितः ( अमर )

सर्वतः प्रसृतम्—spread in all directions. The points of resemblance between the poison of a mad dog and the scandal are verulence, the time it takes to develop and the extent to which it spreads. The poison-the infection-preads in a geometrical progression so does a scandal. The scandal about Sita, we are to understand, had been hushed up for sometime.

So did the scandal about Sita and it must have been widely spread by the time it reached दुर्मुख, the spy. The poison of a rabid dog is known to doctors as Hydrophobia. Until very recently there was no cure for the poison of a mad dog. It defied all attempts.

V. 41. अन्वय—केन अपि कार्येण लोकस्य आराधनं सतां व्रतम् यत् तातेन मां च प्राणां च सुंचता पूरितं हि.

व्रत or व्रतं—अनुष्ठेयो विधि, a vow.

Rama means to say that he has no choice left. He must satisfy the people even though it involved the highest sacrifice on his part. Every good king does it. My father did it even though it involved separation from me and it cost him his life.

The precedent of दशरथ that Rama cites here is not in keeping with the facts. Dasaratha abandoned Rama to satisfy Kaikeyi his wife, to whom he had granted two boons. If Dasaratha had not kept his word he would have proved false to his wife and at its worst would have incurred sin for being untruthful. The people were in no way concerned. It was a personal matter. Ramayana nowhere states that Dasaratha exiled Rama to please his subjects. Mahavircharita also has not put this construction on the action of दशरथ.

भगवता वसिष्ठेन संदिष्टम्—refers to the words “युक्तः प्रजानामनुरंजने स्याः”.

V. 42. अन्वय—लोकश्रेष्ठैः सावित्रैः भूमिपालः यत् शुद्धं चरितं साधु दीपितं अस्मिन् मत्संबंधात् कश्मला किंवदन्ती चत् स्यात् हन्त अधन्यं माम् धिक् ।



सावित्रैः सवितुरपत्यानि पुमांसः—सावित्राः

लोकश्रेष्ठैः—लोकेषु श्रेष्ठैः,

कश्मला—कश्मल-पापं तत् अस्ति अस्मिन्निति. adj.-foul, sinful, dark.

किंवदन्ती—किं कुत्सित वदति इति किम्+वद+ञच् स्त्रियाम्।

अस्मिन्—must have been a copyist's slip for तस्मिन्. Cf. त्यजेदेकं कुलस्यार्थं. Also compare Raghu “राजर्षिवशस्य रविप्रसूतेरुपस्थितः पश्यत कीदृशोऽयम् मत्तः सदाचारशुचैः कलंकः पयोदवातादिव दर्पणस्य । Rama's words in the रामायण उत्तरकांड 45, 12. 15 are as follows:—

“अकीर्तिर्यस्य गीयेत लोके भूतस्य कस्यचित् ॥ पतत्यबाधमान् लोकान् यावच्छब्दः प्रकीर्त्यते ।  
अकीर्तिं निघते देवैः कीर्तिलोकेषु पूज्यते ॥ कीर्त्यर्थं तु समारंभः सर्वेषां सुमहात्मनाम् ।  
अप्यहं जीवितं जह्यां युष्मान्वा पुरुषर्षभाः । अपवादभयात्मीतः किं पुनर्जनकात्मजाम् ।”

देवयजनसंभवे—देवानां यजन-यागस्थली संभवः उत्पत्तिस्थानं संभवः यस्याः तादृशी.

स्वजन्मानुग्रह....वसुंधरे. स्वजन्म एव यः अनुग्रहः तेन पवित्रिता वसुंधरा यया तादृशी. Who obliged the earth, making it holy by her birth.

निमिजनकनन्दिनि—O daughter of Nimi and Janaka. An account of Nimi is given in विष्णुपुराण IV. 5 and रामायण उत्तरकांड 57.

निमि was the son of इक्ष्वाकु and ancestor of जनक. He commenced a sacrifice and requested वसिष्ठ to conduct it. Vasishtha having had no time asked the king to wait for five hundred years. Nimi did not like to wait and decided to do without him. He invited Gautama with whose help he finished his सत्र. Vasistha cursed him to go without a body (to become विदेह). He in his turn cursed वसिष्ठ to become a mortal. The gods granted Nimi a boon whereby he got a place in the eyes of all beings. Vasishtha was born again as the son of मित्र and वरुण Cf. रामायण—“नेत्रेषु सर्वभूतानां वायुभूतश्चरिष्यसि । त्वत्कृतेच निमिष्यन्ति चक्षूषि पृथिवीपते । वायुभूतेन चरता विश्रमार्थं मुहुर्मुहुः ॥”

**पावक....शालिनि**—पावकेन, वसिष्ठेन अरुन्धत्या च प्रशस्तं (स्तुतं) यत् शीलं तेन शालते (शोभते) —शीलशालिनी तस्याः संबुद्धिः

**राममयजीविते**—रामः प्रचुरः अस्मिन् इति, राम+मयद्-राममय=full of Rama.

[V. L. रामैकजीविते=whose sole life is Rama is equally good]

**महारण्य...**महारण्ये (दंडकारण्ये) वासः तस्मिन् प्रियासखी (सहचरी)

V. 43. जगन्ति—the worlds. न केवलं त्वं पवित्रितवसुन्धरा किन्तु पवित्रित भुवनत्रयापि । विपत्स्यसे, future of पद् with वि.

We are to understand that Rama has made up his mind to abandon her.

P. 30. एष ते नूतनो राजा—the expression 'नूतनो राजा' is deliberately used here. Rama wants to suggest that he is not behaving even like an ordinary human being endowed with compassion and other emotions but he is behaving like an administrative machine. The word नूतन also has a significance. A person newly installed on the throne is prone to be more careful in the discharge of his duties and will take no risks. The etymological meaning of the word राजा is purposely sought to be emphasised. Cf. वाच्यस्त्वया मद्वचनात् स राजा बन्धौ विशुद्धामपि यत्समक्षम् । मां लोकवादश्रवणादहासीः श्रुतस्य किं तत्सदृशकुलस्य. (Raghu).

The words नूतनो राजा are of course used ironically by Rama. राजा नूतनः, कर्मापि तस्य नूतनम्, नहि सूर्यवंशीयेन केनापि भूपतिना परित्यक्ता आसन्नप्रसवा धर्मपत्नी ।

**गर्भस्थित...**गर्भे स्थितं पवित्रं सन्तानं यस्याः Et. (चतुष्पद बहुव्रीहि).

**अनार्यम्**—That does not become a respectable person. This is too strong a word to be used by a servant of the class of दुर्मुख.

**अध्यवासित** past pass. p. of सो with अधि and अव.

[V. L. 'इदं व्यवसितं देवेन'—"your majesty has set about doing this"; is good. व्यवसित past f. p. p. of सो with वि and अव,]

P. 30. कथं दुर्जनाः पौरजानपदाः Rama takes a very dispassionate view of the whole situation and is not prepared to attribute wickedness to the people. On the contrary he justifies them on the ground that it was but natural, under the circumstances on their part to entertain doubts about Sita's purity. He considers the situation from the point of view of his subjects.

V. 44. अभिमतः,...(respected) प्रजानाम्. Past participles ending in त् are used with the genetive, when they are used in the sense of the present tense Cf. अहमेव मतो महीपतेः (R. VIII.8). But when past time is meant to be indicated the instrumental alone is used; as न खलु विदितास्ते चाणक्यहतकेन (Mu.2.) Compare "क्तस्य च वर्तमाने" पा. 2. 3. 67—वर्तमानार्थस्य क्तस्य योगे षष्ठी स्यात्। न लोकेति निषेधस्यापवादः। राज्ञामतो बुद्धः पूजितो वा। (सि. कौ.).

प्रत्येतु -imperitive 3rd person sing. of इ with प्राति—to believe.

The purification of Sita took place at Lanka.

[V. L. इक्ष्वाकुवंशोद्भवतः not good. "On account of one (राम) who was sprung from the इक्ष्वाकु race] the affix तस् is applied to this word in the sense of the abl. and the word प्रजानाम् can not be well construed. The argument is that the whole family of the इक्ष्वाकु was held in high esteem by the people and naturally they expected every one belonging to this family to possess an unblemished character. Unfortunately for Rama there were circumstances calculated to create misgivings in the minds of the people.

अतिबीभत्सकर्म—अतिबीभत्सं कर्म यस्य. Rama was conscious of the loathsome character of the crime that he was going to commit and described the nature of it in the following verse.

V. 45. पोषिताम्—आश्रिताम् brought up.

अपृथक् आश्रयः यस्याः—To her the sole resort was Rama.

**छद्मना**—under a pretext, treacherously. The treachery consisted in abandoning her in a forest without letting her know the fate that was awaiting her.

**परिददामि**—परि implies सर्वतो भाव. There was not the least doubt that she would perish.

**सौनिकः**—सूना is वध्यस्थान or मांसविक्रय-स्थान—a meat-stall; by लक्षणा it means विक्रेयं मांसम्. सूना पण्यं अस्य इति—a butcher.

The derivation सूनायां नियुक्तः is not quite happy since a butcher is not employed by any one else.

[ V. L. For 'प्रियैः' some editions read प्रियां which is better. ]

**सौहृदात्**—If we derive the word from सुहृद् it should have been सोहृदात् according to the सूत्र हृद्गो सिन्ध्वन्ते पूर्वपदस्यच (पा. 7.3.19) But the form सौहृद is frequently used by all eminent poets. Waman derives सौहृद from सुहृदय.

[ The V. L. अपृथगाशयाम् is not so good. It means whose thoughts were not different ] अपृथक् (अभिन्नः) आशयः यस्याः Besides this epithet cannot be construed with शकुन्तिकाम्.

[ The V. L. सौनिके is not good. It would mean "I am exposing Sita to death as one would hand over a domesticated bird to a butcher". Again the Loc. सौनिके would have to be taken in the sense of dative. ]

**अस्पर्शनियः**—not fit to be touched.

सीतायाः शिरः **स्वैरमुन्नमय्य**—स्वैरम् ind-gently. Cf. 'मंदस्वच्छन्दयोः स्वैरः' (अमर) उन्नमय्य—indeclinable past part. of the causal of नम् with उद्.

V. 46. अपूर्वकर्मचाण्डालम् - अपूर्वं अन्येन अकृतम् (अतिबीभत्सं) कर्म यस्य तथाविधं चाण्डालम् मां विमुञ्च. मुग्धे—सरले innocent. Cf. अयमाचरत्यविनयं मुग्धासु तपस्विन्यासु (Sk. Act I 24) कर्मभिश्चाण्डालः (not a born lowcast.)

अपूर्वश्चासौ कर्मचाण्डालः or अपूर्वकर्मचाण्डालः Rama means to say that his deed is worse than that of a चण्डालः Cf. ब्राह्मण्यांशूद्राज्जातः born of a brahmin mother and a शूद्र husband.—one type of चण्डाल. दुष्टः विपाकः ( परिणामः ) यस्मात्.

Now that Rama has taken his decision and accuses himself so far as to consider himself unworthy of Sita's touch. His outlook of the world and worldly existance is ompletely changed and he expresses this changed outlook of his in very pathetic terms.

**जीवलोकः** The world of mortals. विपर्यस्त - transformed. The principle that happiness is subjective and not objective is implied here. Rama expresses his berevement in the most dignified manner.

**कष्टप्रायम्** - abounding in worry.

**अशरणः** - अविद्यमानं शरणं यस्य - helpless. 'शरणं गृहरक्षित्रोः' (अमर)

**का गतिः** - There is no help.

V. 47. दुःख....अर्पितम्-He feels as if the only function of life in him is to experience the sensation of pain.

**मर्मोपघातिभिः** .....हृदि - मर्माणि ये उपघ्नन्ति. प्रहरन्ति तादृशैः प्राणैः अनुभिः वज्रकीलायितम् ( वज्रकील इव आचरति )

Here a clear distinction is made between life ( चैतन्य ) and प्राणस ( पंच ). Rama here means to say that the प्राणाः are acting the part of admantine nails fixed in the heart ( in order ) that life may not depart but keep experiencing the sensation of pain. Life as such is supposed to reside in the heart and the प्राणः are supposed to reside in different places in the body making the organs of the body function. Of the five vital winds only the one called प्राण is supposed to reside in the heart,

The idea is that the pain caused by separation is so severe and the possibility of its cessation so remote that life would not have consented to stay even for a moment, had it not been for the fact that the प्राणाः playing the part of adamantine nails fixed life firmly in the heart.

( The reading स्थिरैः is not bad )

**भूतधात्री.** The supporter of beings.

**त्रिजटा**—The female attendant of सीता during her captivity at Lanka. Though a demon she showed great kindness towards Sita and induced other attendants also to do the same. compare-

ततः सीतामुपागम्य राक्षस्यो भीमदर्शनाः । पुनःपुरुषमेकार्थमनर्थार्थमथानुवन् ।  
अद्येदानीं तवानार्ये सीते पापविनिश्चये । राक्षस्यो भक्षयिष्यान्ति मांसमेतद्यथासुखम् ।  
सीतां तामिरनार्याभिर्दृष्ट्वा संत्यजितां तदा । राक्षसी त्रिजटा वृद्धा प्रवृद्धा वाक्यमब्रवीत् ॥  
आत्मानं खादतानार्या न सीतां भक्षयिष्यथ । जनकस्य सुतमिष्टां स्तुषां दशरथस्य न ।  
स्वप्नेह्यद्य मया दृष्टो दारुणो रोमहर्षणः । राक्षसानामभावाय भर्तुरस्या भवाय च ।  
भर्त्सितामपि याचध्वं राक्षस्यः किं विवक्षया । राघवादि भयं धोरं राक्षसानामुपस्थितम् ।  
( अरण्यकाण्ड सर्ग २७ ).

P. 32 परिभृताःस्थ-परि + भू-to insult.

**रामहतकेन**—हत इव इति, हत+कत् इवार्थे - हतकः- a wretch. रामश्चासौ हतकश्च ( कर्मधा ) तेन- you are robbed and insulted by the wretched राम.

**को नाम....आवहाने.** but indeed who am I that I should call upon them now ?

V, 48. महात्मनः - used in contrast with दुरात्मना.

**गृहीतनामानः**—गृहीतं नाम येषाम्.

**पाप्मना**—पापेन— Cf. अस्मी पंकं पुमान् पाप्मा पापं कित्विषकत्वमेषम् ( अमर )  
Rama means to say " I am so sinful that I dare not utter even the names of these high-souled personages for fear of polluting them by my touch. My utterance is as good as a sinful touch.

V. 49. Rama explains how he is ungrateful.

विश्रंमात्—वि + श्रं + घञ् भावे—विश्रंमः तस्मात्—out of confidence.

गृहस्य शोभाम्—Cf. इयं गेहे लक्ष्मीः Et.

आतंकस्फुरित...आतंकेन स्फुरितः कठोरः गर्भः तेन गुर्वाम्; आतंकेन—त्रासेन (चित्तरदर्शनजनितेन), स्फुरितः—कंपमानः; गुर्वी—मन्थरगमनाम्. आतंक—Cf. स्वतापशंकास्वातंकः (अमर).

क्रव्यान्मयः—to beasts of pray, to demons क्रव्य=raw meat. क्रव्यं अदन्ति इति, क्रव्य + अद् + विर् कर्त्तरि—क्रव्याद् (प्रातिपदिक) तेभ्यः

निर्धृणः—निर्गता घृणा यस्मात्—cruel.

पश्चिमः....स्पर्शः—This is the last touch of your lotus like feet by the head of Rama. Rama is so much overwhelmed with grief that he leaves aside the usual forms of etiquette and touches her feet with his head. He forgets for a while the superior position, at least as far as falling at the feet of another is concerned, which is assigned to a husband by tradition and custom. At least seniority of age requires that he should not fall at the feet of Sita.

नेपथ्य—the tiring-room (which is always behind the curtain). Cf. “नेपथ्यं तु प्रसाधने । रंगभूमौ वेषभेदे ”.

अब्रह्मण्यम्—ब्रह्माणे साधु—ब्रह्मण्यम् according to ‘तत्र साधु’ (पा.४.४.१८) न ब्रह्मण्यम्—अब्रह्मण्यम्—What is not good to a ब्राह्मण, a heinous act. It is used as an exclamation in the sense of ‘help’ ! help ! S.O.S. This cry is very opportune in as much as it reminds Rama of his duties and thus creates a diversion.

V. 50. उग्रतपसाम्—उग्रं तपः येषां.

स्तोमः—Collection—स्तोमः स्तोत्रेऽध्वरे वृन्दे (अमर)

शरण्यः—शरणे साधुः

Rama thought that with the destruction of रावण the whole race of the demons had ended and hence his surprise.

**यावत् प्रेषयामि**—I shall certainly send. The words यावत् and पुरा when used with a verb in the present, give it the sense of "Certainty in the future." 'यावत् पुरा निपातयोर्लट्' पा. ३.३.४ (यावद्भुङ्क्ते, पुराभुङ्क्ते । निपातावेतौ निश्चयं द्योतयतः । सि. कौ.)

**माधुरस्य**—मधुरा निवासः अस्य.—माधुरः, "सौष्ठव्य निवासः" (पा. ४.३.८९]

**लवण**—was the son of मधु and कुंभीनसी the sister of रावण. लवण dwelt in मधुवन and was a source of trouble to the sages. लवण had inherited a शूल from his father which he had obtained from Shiva.

शत्रुघ्न killed लवण and established a kingdom of his own. Compare इयं मधुपुरीरम्या मधुरादेव निर्मिता । निवेशं प्राप्नुयाच्छीघ्रं एष मेऽस्तु वरः परः । तं देवाः प्रीतमनसो वाढमित्येव राघवम् । भविष्यति पुरी रम्या शरसेना न संशयः । ( उत्तरकांड ७०. ५. ६. )

In the रामायण उत्तरकाण्ड the abandonment of Sita is described as taking place sometime before शत्रुघ्न is sent to destroy लवण. In the drama शत्रुघ्न is sent, before the abandonment of Sita takes place. The reasons for so doing are not quite clear.

Sita's longing for a visit to the forest finds support in रामायण. also; "अपत्यलाभो वैदेहि त्वय्ययं समुपास्थितः । किमिच्छसि वरारोहे कामः किं क्रियतां तव । स्मितं कृत्वा तु वैदेहि राम वाक्यमथाब्रवीत् । तपोवनानि पुण्यानि द्रष्टुमिच्छामि राघव ( उत्तरकांड ४९. ३१. ३३ )

**कथमेवंगता भविष्यसि**—what would become of you being reduced to this condition.

**सुश्लाघ्या** — Commendable.

**अवेक्षस्व**—Take care. In the third Act and the seventh Act this request is referred to and we find that the request of Rama was not made in vain.



V. 51. 'यत्' (सीतारूपम् वस्तु) कृत्स्नं-समग्रम्, गोत्रमंगलम् - कुल कल्याणम्. उभयोः वंशयोः यत् यत् कल्याणकरं तत् तत् समुदायरूपेण या सीता स्थिता (अत एव यत्नेन रक्षणीया). कारणान्तरं च प्रकृष्टतरमस्ति - पुण्ये देवयजने यां (पुण्य-शीलां) अज्जिनः (जानितवत्यसि) तत् "आध्यां दुहितरमवेक्षस्व (जानकीम्) इति भावः. Whatever is conducive to the welfare of the families of Raghu and Janak is concentrated in Sita. If she perishes both the races may well be said to perish with her.

यत्कृत्स्नम्....and याम् are to be connected with जानकी in the preceding sentence. यत् instead of या is used because the predicate is मंगलम्. याम् - The object of अज्जिनः. The subject "you earth" being understood. (from the preceding sentence).

दुःस्वप्नेन विप्रलब्धा-being deceived by the evil dream. Sita though awakened had not yet regained consciousness enough to know that Rama had left the place.

एकाकिनी-alone, helpless. "एकादाकिनिचासहाये (पा. ५. ३. ५२). चात्कन्धुकौ । एकः । एकाकी । एककः । सि. कौ.

भवतु....प्रभविष्यामि - Sita means to suggest that Rama is so gentle and loving that it is impossible to feel enraged towards him, at least in his presence.

आत्मनः प्रभविष्यामि - भू with प्र in the sense of 'to be master of.'

(End of Act. I.)



## Act. II

The Second Act is named "Entrance into Panchavati" and the scene is laid in Janasthan—the central part of the forest Dandaka. The only events mentioned in the Act proper are the killing of शूद्रक, a non—brahmin ascetic and Rama's visit to the hermitage of अगस्त्य.

Twelve years have elapsed since the abandonment of Sita, which is the principal event of the 1st Act and the events of the Second Act.

The events that happened during this interval of twelve years are made known to the audience by the device of an interlude which consists of a conversation between Atreyi—a scholar ascetic and Vasanti a sylvan deity. We are told that during her exile in the forest Sita gave birth to twin sons named Kusa and Lava who were being brought up by Valmiki. Incidentally during the course of the conversation the reader is informed that the twin brothers were not only extraordinarily talented and had finished their course at an early age of twelve but that they possessed the secret of the well known Jrimbhaka missiles, thus preparing the ground for the reader to anticipate that they were the sons of Rama. In the meantime, we are told that Rama had commenced his Ashwamedha sacrifice and let lose the sacrificial horse guarded by Lakshman's son Chandraketu with a well equipped army.

In the meantime, Atreyi tells us, that Rama had started in pursuit of a non-brahmin ascetic called Shambuka whose sinful act had been the cause of the premature death of a brahmin child. The interlude ends with the departure of Vasanti and Atreyi.

Rama, seated in his aerial car, sword in hand, is introduced on the stage. Rama kills Shambuka only to release him from his mortal body and assume a divine form and enjoy his new status. Finally Rama starts in the company of Shambuka to pay a visit to the hermitage of Agastya who had expressed a desire to meet him.

This act contains a very fine description of some of the scenes in the Dandaka forest and gives a very vivid picture of the kind of life that is lead by sages in their forest residence.

P. 36. स्वागतं तपोधनायाः—सुष्ठु आगतम्. 'auspicious arrival.' This is the usual form of welcome. तपः धनं यस्याः— sometimes the dative is used. Cf. स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घ्याय तस्मै ( मेघ. 4 ).

The entrance of the तापसी is made known to the audience, with these words uttered behind the curtain. This device is technically known as चूलिका.

The plot of a drama is divided into two parts, one that has to be suggested and the other which is to be seen or heard. The former is suggested by five kinds of preludes or Interludes viz. विष्कम्भक, चूलिका, अङ्कास्य, अङ्कावतार and प्रवेशक.

चूलिका is defined "अन्तर्जवनिकासंस्थैः सूचनार्थस्यचूलिका (साहित्य दर्पण VI ).

अञ्जगवेषा—अञ्चानं गच्छति इति अञ्जगः । अञ्जगस्य इव वेषः यस्याः Cf. अञ्चनीनो ऽ ष्वगो ऽ ष्वन्यः पान्थः पाथिक इत्यपि (अमर), in a travelling dress.

फल...पल्लवाचर्येण. फलकुसुमपल्लवानि—द्वंद्व, तत्कल्पितं अर्घ्यम्—कर्मधारय of the शाकपार्थिवादि class. A respectful offering containing fruit, leaves Et. It sometimes consists of water alone. Cf. अर्घ्यमघार्ये पाथं पादाय वारिणि (अमर). मूल्ये पूजाविधावर्धः (अमर).

उपतिष्ठते—Worships me.

A guest was greatly honoured in ancient India. Not to honour him was a sin. अर्घ्य was the first thing to be offered to a guest. The practice of honouring a guest has been enjoined by the स्मृति Cf.—

संप्राप्ताय त्वतिथये प्रदद्यादासनोदके । अन्नं चैव यथाशक्ति सत्कृत्याविधिपूर्वकम् (मनु III 99) also compare अतिथिः किल पूजाहो प्राकृतोऽपि विजानता । धर्मं जिज्ञासमानेन किं पुनर्यादृशो भवान् ॥ सुंदरकाण्ड 1. 112

**विकीर्य**—Indecli. Past. Part. of कृ with वि. to spread.

**यथेच्छम्**—इच्छामनार्तिकम् (अव्ययीभाव) —to one's heart's content.

**सतां....पुण्येन भवति.** A meeting of one good man with another is rare; it is the result of meritorious actions. It is difficult to understand the truth of this general proposition. The implied presumption on the part of Vasanti of her own goodness is not in good taste. The fact is that Vasanti wants to pay a compliment to Atreyi and congratulates herself on being fortunate at meeting her. At the same time she means to suggest that good people are rare.

**तरुच्छाया**—तरः छाया and not तरुणां. In that case it would be तरुच्छायम् according to छाया बाहुल्ये.

पराधीनम्—परस्मिन् अधि इति. पर + अधि + ख (सप्तमीतत्) by “सप्तमी शौण्डे” अधि being of the शौण्डादि class.

V. 2. किमत्र उच्यते. अत्र means अस्मिन्विषये. यया भक्त्याः उदारताप्रति किमुच्यते. किवान्यत् उच्यताम्? साधूनां रहस्यं विजयते इत्येकमेवात्र वक्तव्यम् तदेवाह.

अन्वय—वृत्तिः प्रियप्राया, वाचि विनयमधुरो नियमः । मतिः प्रकृत्या कल्याणा (अतएव) परिचयः अनवगीतः । इदं तत् पुरोवा पश्चाद्वा अविपर्यासितरसं साधूनां अनुपधि विशुद्धं रहस्यं विजयते ।

**प्रियप्राया**—बाहुल्येन प्रिया; वृत्तिः व्यापारः. कर्म—साधूनां कर्मभिः जनाः न केवलं नोद्विजन्ते अपि तु प्रीता भवन्ति Cf. ‘यस्मान्नोद्विजते लोकः’ (गीता).

**नियमः**—संयमः

**प्रकृत्याकल्याणी मतिः**—साधूनां मनः स्वभावेनैव परेषां मंगलचिन्तनपरम्.

**पुरोवा पश्चाद्वा**—either before or after acquaintance or प्रथम-परिचये परिचयपरिणतौच—from the beginning to the end or यद्वा समक्षे च परोक्षे च. both during presence and absence. पुरस् and पश्चात् are अव्ययः.

**अनवगीतः**—अव low. अवगीत that which is spoken low (whispered) निन्दा is usually whispered hence अवगीत-निन्दित. न अवगीतः—अनिन्दितः not censured.

**चिनयमधुरः**—चिनयेन सधुरः—pleasing on account of the modesty.

**अविपर्यासीतरसः**—विपर्यासमप्राप्तः रसः रागः यस्मिन्, uniformly sweet, which undergoes no change.

**रहस्यम्**—रहसि भवं इति । रहस् + यत्—a secret.

**अनुपधि**—अविद्यमानः अवाधिः (कपटं) यस्मिन् तत्. कपटोऽस्त्री व्याजदंभोपध-यच्छद्य कैतवे (अमर)

**विजयते**—जि to conquer is सकर्मक having भुवन as the कर्म (understood). It also means to prosper; and in this sense it is अकर्मक. The आत्मनेपद is according to “वि पराभ्यां जेः” (पा. 1. 3. 19). जी when preceded by वि and परा takes आत्मनेपद necessarily.

**अत्रभवतीम्**—एषा भवति इति—compounded or uncompounded.

**किं प्रयोजनः**—किं प्रयोजनं यस्य सः—With what object in view.

**V. 3. अगस्त्यप्रमुखाः**—अगस्त्यः प्रमुखः येषां ते.

अगस्त्य—was the son of मित्र and वरुण and was born together with वसिष्ठ from कुंभ.

**भूयांसः**—भूयस् comparative of बहु.

**उद्गीथविदः**—उच्चैर्गीयते इति. उद् + गै + थक् कर्मणि भावे वा = उद्गीथः तं विदन्ति इति The second part of सामवेद.

It is also a designation of ओम्, the three (अ, ऊ, म्) syllabled symbol of ब्रह्मन् (ॐ) Cf. स ॐ अकारश्चाद्यरूपं उकारो मध्यमरूपम् मकारश्चान्तरूपम्. It is also called प्रणव.

The repetition (जप) of प्रणव and meditating upon it is supposed to confer the knowledge of ब्रह्मन्. (The supreme truth)

Note—प्रणवो धनुः शरोहि आत्मा ब्रह्म तद्वक्ष्यमुच्यते । अग्रमत्तेन वेदव्यं शरवत्-  
तन्मयो भवेत् (मुण्डकोपनिषद् 2. 2. 4)

सर्वे वेदा यत्पदमानन्ति तपांसि सर्वाणि च यद्वदन्ति । यदिच्छन्तो ब्रह्मचर्यं चरन्ति  
तत्ते पदं संग्रहेण ब्रवीम्योमित्येदम् । एतत्त्वेवाक्षरं ब्रह्म एतदेवाक्षरं परम् एतत्त्वेवाक्षरं ज्ञात्वा यो  
यदिच्छति तस्य तत् । कठोपनिषद् 1. 2. 15-16 ओमित्येतदक्षरमुद्गीथमुपासीत (छान्दो-  
स्योपनिषद् 1. 1. 1).

The word उद्गीथ here means ब्रह्म and not simply a portion of Samaveda. There is no propriety in saying that आत्वेयी wanted to study सामवेद in particular. Besides she further says “तेभ्योधिगन्तुं निगमान्तविद्याम्” which means Vedanta Vidya or the knowledge of ब्रह्म.

तेभ्यः—The teacher from whom something is learnt is put in the ablative, आख्यातोपयोगे (पा. 1. 4. 29).

निगमान्तविद्या - वेदान्तविद्या. Cf. “वणिकपथः पुरं वेदो निगमाः” (अमर)

निगम=वेद and निगमान्त=वेदान्त.

वेदs are composed of मन्त्रs, ब्राह्मणs and आरण्यकs. The principal उपनिषद्s are contained in the आरण्यकs.

The knowledge imparted through उपनिषद्s is the knowledge of ब्रह्म or the supreme reality Cf. वेदान्ते परमगुह्यं पुराकल्पे प्रचोदितम् । नाप्रशान्ताय दातव्यं नापुत्रायाशिष्याय वा पुनः ॥ श्वेताश्वतरपोनिषद् 6. 22.

पार्श्व—side. वाल्मीकिपार्श्वत्, वाल्मीकेः पार्श्वं समीपं तस्मात्—“त्यब्लोपे कर्मणि पंचमी” It means वाल्मीकिपार्श्वं परित्यज्य. or गम्यमानापावयोगे अपादाने पंचमी as in कुतोभवान् ? पादलिपुत्रात्,

**यदा तावत्**—means यतः because. Compare यदा बुधैः सर्वगतस्त्वमुच्यसे न वेत्ति भावस्थार्मिमं कथं जनम् (कुमार, 5. 58.)

**P. 38. पुराणब्रह्मवादिनम्**—पुराणश्चासौ ब्रह्मवादीच (कर्मधा) ब्रह्म वदतीति Cf. “ब्रह्मवादिना वदन्ति किंकारणं ब्रह्म कुतःस्मजाता जीवाम केन क च संप्रतिष्ठाः” (श्वेताश्वतरोपनिषद्).

**प्राचेतसम्**—प्रचेतसे (वरुण) तस्य अपत्यं पुमान् ‘प्रचेता वरुणः प्राची’ (अमर) i. e. वाल्मीकिः Cf. “प्रचेतसोऽहं दशमःपुत्रोराधवनन्दन (उत्तरकांड).

**ब्रह्मपरायणाय उपासते**—पारस्य अयनं—पारायणम् going to the side, ब्रह्मणः ।

**पारायणम्**—Cf. सा ल्यासंगवचने पारायणं तुरायणे. (अमर)

**प्रत्यूहः**—obstacle.

**देवताविशेषेण**—by some distinguished deity.

**सर्वप्रकारैः अद्भुतम्**—wonderful in all respects.

**स्तन्यत्यागमात्रके**—स्तने भवं-स्तन्यं (milk) तस्य त्यागः (स्तन्यत्यागकालः) स मात्रा (परिमाणं) यस्य तत्. Cf. स्तन्यत्यागात्पश्रुति सुमुखी दन्तपांचालिकेव (मालx5).

In this connection a reference to 3rd Act Page 54 is invited.

**आन्तराणि तत्त्वानि उपस्नेहयति**—excite affection in the inner hearts Cf. आन्तर internal. तत्त्वानि feelings.

**उपस्नेहयति**—a denominative verb from स्नेह.

**अपि**—प्रश्ने introduces a question.

**नामसंविज्ञानम्**—नामोः संविज्ञानम्—सम्यक् विज्ञानम्.

**तथैव किल**—shows that the speaker has no direct knowledge किल gives report or tradition Cf. जघान कंसं किल वासुदेवः (Mbh.)

**सरहस्यानि**—along with the secret i. e. the secret mantra for the discharge and withdrawal of the missiles. For जम्भकास see note on V, 15 of the 1st Act.

घात्रीकर्मन्तः - having taken charge of them beginning with the duties of a nurse. घात्रीकर्म - उपमातुः कार्यम्.

[ V. L. घात्रीकर्मवस्तुतः ( as a matter of fact ) gives a better sense ]

निर्वृतचौलकर्मणोश्च - निर्वृतं चौलकर्म येषां तयोः whose ceremony of keeping wigs on the head has been performed. निर्वृत - carried out.

The proper age for the performance of this ceremony is indicated by Manu; Cf. चूडाकर्म द्विजातीनां सर्वेषामेवधर्मतः । प्रथमेऽद्वे तृतीये वा कर्तव्यं श्रुतिचोदनात् ( मनु, २. ३५ ) आश्वलायन, quoted by Mr. Kane, in his गृह्यसूत्र “ तृतीये वर्षे चौलं यथा कुलधर्मे वा ” ।

त्रयीवर्जम् - त्रयीं वर्जयित्वा ऋक् यजुः सामरूपस्य वेदरूपस्य वर्जः or वर्जनं यास्मिन् कर्मणि तत् यथा तथा, a gerund in अम् with त्रयी.

इतरास्तिस्त्रौ विद्याः—The other three excepting the वेदत्रयी were thoroughly taught to them.

A द्विज is not entitled to study the Vedas before the उपनयन is performed. Hence कुश and लव were taught the other lores but not the Vedas.

कामन्दकीयनीतिसार ( a work on politics ) prescribes four lores for the study of princes. Compare - आन्वीक्षिकी त्रयीवार्ता दण्डनीतिश्च शाश्वता । विद्याश्चतस्र एवैता योगक्षेमाय देहिनाम् ॥ एकैवदण्डनीतिस्तु विद्येत्यौशनसी स्थितिः । ... विद्याश्चतस्र एवैता इति नो गुरुदर्शनम् ॥

अन्वीक्षिकी—आत्मविद्या - Metaphysics; वार्ता - Agriculture;

दण्डनीति—Politics or state craft.

कामन्दक includes under त्रयी the Vedas, the Angas and the Puranas also; Compare — अंगानि वेदाश्चत्वारो मीमांसान्यायविस्तरः । धर्मशास्त्र पुराणं दं सर्वमुच्यते ।



(Some editions read इतरा विद्याः in the place of तिस्रः. Usually the विद्याs are regarded as fourteen e. g. पुराण न्याय मीमांसा धर्मशास्त्रांग मिथिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ।

According to याज्ञवल्क्य स्मृति; Vedas 4, Angas 6, पुराण, न्याय, मीमांसा and धर्मशास्त्र.

सावधानेन ( goes with वाल्मिकिना. ) अवधानेन सह - carefully.

परिनिष्ठपिता :—past pass. part. of the denominative verb निष्ठायपति from past pass. part. of the causal of स्था with परि and नि.

गर्भैकादशे ..... उपनीय. having been invested with the sacred thread in the eleventh year, counted from conception, with the rites prescribed for a क्षत्रिय. Compare गर्भाष्टमेऽद्धे कुर्वति ब्राह्मणस्योपनायनम् । गर्भादेकादशे राज्ञो गर्भास्तु द्वादशे विशः । (मनु II. 36 ).

क्षालेण कल्पेन—क्षत्र from क्षत्र; कल्पेन—विधिना, कल्पः—rites “कल्पेविधिक्रमौ” (अमर) A क्षत्रिय on the occasion of the उपनयन was invested with मैत्रांमखला, a शणसूत्र, a दण्ड of Vata.

A गुरु is described as “स गुरुर्धः क्रियाः कृत्वा वेदमस्मैप्रयच्छति”. (याज्ञवल्क्यस्मृति) Also compare उपनीय गुरुः शिष्यं महाव्याहृतिपूर्वकं । वेदमध्यापयदेनं शौचाचारंश्च शिक्षयेत् ।

अध्यापितौ—Pass. of the causal; अध्यापयति would be the causal.

अतिप्रदीप्तप्रज्ञामेधाभ्याम्—अतिप्रदीप्ता (प्रखरा) प्रज्ञा (बुद्धिः) मधा (स्मृतिः) ययोः ताभ्याम् = Whose power of understanding and memory is extremely brilliant.

अस्मदादेः—अहं आदिः यस्य.

This clearly shows that boys and girls were not only taught together but there was no ban against females studying the Vedas. At what period in history this practice was common is difficult to say. It is possible that भवभूति had in mind the Pauranik period only.

V. 4. अन्वय-गुरुः यथा प्राज्ञे तथा एव जडे विद्यां वितरति । न खलु तयो-  
ज्जाने शक्तिं करोति अपहन्ति वा । तयोः फलंप्रति भूयान् भेदः भवति च । यथा शुचिर्मणिः  
चिंबग्राहे प्रभवति तथा मृदांचयः न ।

शुचिर्मणि-विमलं रत्नं छायाग्रहणं प्रभवति लोष्टः न.

The verse is introduced with यतः since it is a reason for  
सहाध्ययन अयोगः । The idea underlying the verse is not uncom-  
mon. Cf:—

पात्रविशेषं न्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः । पय इव समुद्रश्चौ मुक्ताफलतां पयो-  
दस्य (मालविका०) Also compare चीयते बालिशस्यापि सत्क्षेत्रप्रतिताकृषिः  
नशालः स्तंबकरिता वसुगुणमपेक्षते (मुद्राराक्षस I)

माध्यंदिनसवनाय-मध्ये भवं-माध्यंदिनम्-माध्याह्नस्नानाय. मध्य becomes मध्यं  
by the वार्तिक “मध्यो मध्यम्”; सवन=bath. three सवनs a day was a com-  
mon practice until recently amongst religiously minded brahm-  
ins. They are प्रातः सवन, माध्यंदिनसवन and तृतीयसवन. Cf. छान्दोग्योपनिषद्  
quoted by Mr. Kane; “ब्रह्मवादिनो वदन्ति यद्वसूनां प्रातः सवनं रुद्राणां माध्यंदिनं  
सवनं आदित्यानां च विधेषां देवानां तृतीयसवनम्” 2. 24. 1. Also compare  
बालकाण्ड-अभिपूज्य तदा हृष्टाः सर्वे चकुर्यथाविधि । प्रातः सवनपूर्वाणि कर्माणि मुनिपुंगवा ॥  
ऐन्द्रश्च विधिवद्भूतो राजा चाभिषुतो ऽनघः । मध्यं दिनं च सवनं प्रावर्तत यथाक्रमम् ।  
तृतीय सवनं चैव राज्ञो ऽस्य सुमहात्मनः ।

सवन may mean sacrificial rites also as in अथ तं सवनाय दीक्षितः  
(Raghu 8. 75) . सायंतने सवनकर्माणि संप्रवृत्ते (शाकुन्तल III) .

नदीं तमसामनुप्रपन्नः--Went to the river तमसा.

This corresponds with the account in रामायण. Cf. स मुहूर्तं गते  
तस्मिन् देवलोके मुनिस्तदा । जगाम तमसातीरं जंह्वयास्त्वयि दूरतः (बालकाण्ड 2.3)

युग्मचारिणोः क्रौंचयोरेकं-युग्मेन चरतोः moving in pairs. क्रौंच-  
heron.

आकस्मिकप्रत्यवभासाम्-अकस्मात् is an अव्यय meaning अतर्कितम्-  
unexpectedly अकस्मात् भव इति-अकस्मात् + ठञ् = आकस्मिकः--happening  
unexpectedly.

अव्यतिकीर्णम्—free from faults of composition.

[ V. L. अव्यतिकीर्णवर्णम्—the letters of which were distinctly uttered. ]

अनुष्टुभेन परिणताम्—अनुष्टुम्—is a metre of eight syllables in each line. The सूक्ष्मा कला of शद्व्रह्म flashed within him and manifested itself in the form of a verse in the अनुष्टुम् metre.

अभ्युदैरयत्—uttered. Imp. of. ईर with अभि.

P. 40. V. 5. निषाद—व्याध-निषीदति ( पापं ) अस्मिन्—a hunter.

प्रतिष्ठाम्—S. Ray takes it to mean 'home' Griffith translates it by 'fame'. Prof. Kane follows Griffith and translates it by "high position" or fame. Mr. Ray in his note on प्रतिष्ठाम् says "The Nishadas are a criminal tribe leading a nomad life, because, (says the poet) doomed to it by this curse." This is rather imaginary. This is not supported by any authority.

शाश्वतीः समाः—words denoting time and space are put in the accusative case. Cf. कालाच्चनोरत्यन्तसंयोगे ( पा. २, ३. ५ ).

मा अगमः—अगमः भविष्यद्ध्ये लुङ् by the rule "माङ्लुङ्" But "न माङ्योगे" prohibits अट् and the form ought to be गमः Some annotators explain the form by taking the 'मा' here as different from 'माङ्'; and avoiding the rule 'माङ्योगे' they cite as an instance "मा कुरु धनजनयौवनगर्वम्" Et. But the defence is not tenable since if we understand the मा here as not 'माङ्' the लुङ् itself becomes inadmissible in a भविष्यत् sense the rule being 'माङ्लुङ्' The best course is to treat the form as आप्त.

This verse occurs in बालकाण्ड 2, 15. The Ramayan says that the sorrow which Valmiki felt at the death of the bird found its expression in the form of a verse or rather transformed itself into this verse. Cf.

“ पादबद्धोक्षरसमस्तं वीलयसमान्वितः । शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥ समाक्षरैश्चतुर्भिर्भ्यः पादैर्गातो महार्षिणा । सोऽनुव्याहरणाद्भ्यः शोकः श्लोकत्वमागतः । तस्य बुद्धिरियं जाता महर्षे भावितात्मनः । कृत्स्नं रामायणं काव्यमीदृशैः करवाप्यहम् ॥ बालकाण्ड २. १८, ४०-४१.

The *कारिका* and the *वृत्ति* of *ध्वन्यालोक* is interesting Cf.:-

काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा । कौंच द्वंद्वविधौ गोत्थः शोकः श्लोकत्वमागतः ॥ विविधं विशिष्टं वाच्यं वाचकं रचनां प्रपंचं चारुणः काव्यस्य स एवार्थः सारभूतः सन्निहितं सहचरी विरहकातरं कौंचाकन्दं जनितः शोक एव श्लोकतया परिणतः “मानिषाद” Et. pp. 26. 28. Commentators interpret the verse, as indirectly referring to Rāma. “मा लक्ष्मीर्निषीदति इति मानिषादयत् यस्मात् कौंचमिथुनात् मन्दोदरी रावणरूपादकं रावणं काममोहितं अवधीः हतवानसि तस्मात् त्वं शाश्वतीः समाः अनेकान् संवत्सरान् अद्वितीयां प्रतिष्ठामखण्डैर्बर्ह्यान्न्दावाप्तिम् अगमः प्राप्नुहि । Again Compare नितरां...सादयति पीडयति इति रावणः तस्य संबुद्धिर्हेनं निषादं रावणं । यत् यस्मात् कौंचमिथुनात् । अल्पाभावात् कुंचः पचाद्यच् । कुंचम् । ततः रवार्थिकोऽण् । कौंचम् । राज्यक्षयं वनवासादिदुःखादत्यल्पीभूतं..... यन्मिथुनं सीतारामरूपम् तस्मादेकं सीतारूपम् यस्मादवधीः वधान्भ्यधिकपीडो प्रापितवानसि तस्मात्त्वं प्रतिष्ठां ... अतः परं मा गमः ।

These interpretations have only to be cited in order to be rejected. There is no doubt in *injunecity* but very little of sense.

*चित्रम्*—It is a matter for wonder.

आम्नायादन्यो नूतनच्छन्दसामवतारः - a fresh incarnation of metre other than that of the Vedas. श्रुतिः स्त्री वेद आम्नायस्त्रयी धर्मस्तु तद्विधिः (अंशर)

Vedas are composed in various metres such as गायत्री, त्रिष्टुभ जगती Et. The अनुष्टुभ् also is used, though rarely. The अनुष्टुभ् पाद in the Vedas also contains eight letters as it does in the post-Vedic literature but it is not so regular in the Vedas as it is in the रामायण and other classical works. (अनुष्टुभ् is also called श्लोक)

There are several varieties of this metre, but that which is most in use has eight syllables in each quarter, but of variable quantity. Thus the fifth syllable of each quarter, should be short, the sixth long and the seventh alternately long and short. श्लोके षष्ठे गुरुत्वेयं सर्वत्र लघुपंचमम् । द्विचतुःपादयोर्द्वैत्वं सप्तमं दार्धमन्ययोः ॥ Cf. वागर्थाविवसंप्रकौ Et.

In the Vedas these restrictions are not observed e. g. “सहस्रशीर्षा पुरुषः” Et. the 5th letter is long and the 6th is short. It is not therefore quite inappropriate to call Valmiki's अनुष्टुभ् as नूतनः छन्दसामवतारः He did make a departure.

तेन समयेन—S. Ray interpretes it to mean the whole time from birth to the manifestation of the metre.

It is difficult to see what he exactly means. It only means “at that time.

आविर्भूतशब्दब्रह्मकाशम् — अविर्भूतः शब्दब्रह्मणः प्रकाशः यस्मिन् — in whom the light of ब्रह्म in the form of speech had manifested itself,

The exact nature of the supreme being (ब्रह्म) no uninitiated mortal can know. Human knowledge is limited. The knowledge of the unmanifested or the thing in itself is a mystery. It is beyond the reach of the senses. Speech can go only up to a point and there it stops. “यतो वाचो निवर्तन्ते तद्ब्रह्म परमं मम” (गीता). But even those who are initiated can communicate their experince to the uninitiated only by means of words. ब्रह्म when it manifested itself did so in various forms at the time of creation. Speech is the only form available to the human species to communicate its experinces and the nearer the man is to this supreme reality the clearer his perception and the mightier his expression. Cf. the श्रुति “सर्वं खलु इदं ब्रह्म नेह नानास्ति किंचन”. But short of actual realisation it is speech alone that can reach it. It is a light which no physical eye can cognise

but it is said to illuminate the intellect of a few blessed mortals. When once this light has dawned upon the intellect, the vision of such a man is not obstructed by time, space or casuality. We are told here that this light had dawned upon Valmiki and his power of speech also had attained the sublimity that is necessary to peep into the future.

The highest praise that can be bestowed upon a man for erudition and learning is to call him ब्रह्मविद् and the highest approach, as far as human conception is concerned, towards the knowledge of this supreme reality is to liken it to light, to the sky. Here speech is raised to its highest dignity by indentifying it with ब्रह्म and then with light.

This aspect of ब्रह्म is variously described in श्रुतिस. The उपनिषद्s describe the Vedas as the निश्चित of ब्रह्म "अस्य महतो भूतस्य निश्चितमेतद्यद्वेदो (बृहदारण्य). The grammatical work वाक्यपदीय has the following "अनादि निधनं ब्रह्म शब्दतत्त्वं यदक्षरम् । निर्वर्ततेऽर्ध भावेन प्रक्रिया जगतो यतः" Also compare तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति (कठोपनिषद् 2. 5. 15.)

**भूतभावनः**—भूतानि भावयति इति—who creates beings.

**पद्मयोनिः**—पद्म योनिः यस्य, ब्रह्मा is represented as having sprung from the lotus on the navel of God Vishnu.

प्रबुद्धोऽसि वागात्मनि ब्रह्मणि.—you are enlightened as to ब्रम्ह in the form of speech. वाक् आत्मा यस्य.

अव्याहृतज्योतिः—having unobstructed light. आर्षम्-ऋषेरिदं—your vision is the vision of a sage. प्रतिभा—the creative faculty of the mind. "प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा" (चन्यालोक.)

[ V. L. प्रतिभम्—makes no difference as regards the meaning. ]

आद्यः—The first. It is customary to call वाल्मीकि as the first poet and रामायण the first काव्य. The रामायण has "आदिकाव्यमिदं चार्षं पुरा वाल्मीकिना कृतम्" (उत्तरकाण्ड)

अन्तर्हित :—disappeared.

इतिहास—a historic poem. 'इतिहासः पुरावृत्तम्' (अमर) "इतिहा आसिद्यत्रे  
तीतिहासः इतिरेवमर्थे हः किलार्थे" इति क्षरिस्वामी; "इति ह इति पारपर्योपदेशो  
व्ययम् तदास्ते अस्मिन्निति घञ्"

रामायणम् - रामस्य अयनं (वर्त्म)

विवर्त - भवभूति has used this word thrice in this drama.

This term frequently occurs in philosophical discussions in connection with the creation and its creator.

The word विवर्त here does not seem to be employed in its technical sense though it is possible to explain it that way. The author wants to praise Ramayan and enhance the value of it by describing it as a modified form of शद्वद्ब्रह्म. The use of the terms शद्वद्ब्रह्म, वागात्मनि, शद्वद्ब्रह्मप्रकाश, अव्याहतज्योतिः Et. naturally suggested to him the word विवर्त and he has used it. It is consistent with the tenor of the whole passage. We must not forget the fact that भवभूति was a Vedant scholar first and a playwright next.

It seems, that for himself he accepted the विवर्त theory of the creation and not the परिणामवाद—the evolution theory or the माया or illusion hypothesis of शंकराचार्य. It will not be out of place if we devote a few lines here for the clear understanding of the विवर्त theory of the Hindu Philosophy.

According to the exponents of the विवर्त theory the whole creation is nothing but an illusory appearance superimposed upon a real substratum namely ब्रम्ह Cf.

"विवर्तयस्यैते विषयनिलतेजोऽवबन्धः । यतश्चाभूद्विधं चरमचरमुच्चा-  
वचमिदं" । वाचस्पती मिश्र (भामती). This illusion is dispelled by correct knowledge i.e. the realisation of ब्रम्ह. The theory of the परिणामवाद or evolution is that the whole of phenomena known

otherwise as the universe or the creation is a development or transformation of the cause into its effect, e. g. दधि of दुग्ध. This is no illusion but a real change. Cf. the passage in Panchadasi (13. 8-10) “परिणामभावो नाम वस्तुनः यथार्थतः स्वस्वरूपं परित्यज्य स्वरूपांतरप्रतिपत्तिर्यथा दुग्धमेव स्वरूपं परित्यज्य दध्याकारेण परिणमते । विवर्तभावस्तु वस्तुनः स्वस्वरूपापरित्यागेन स्वरूपान्तरेण मिथ्याप्रतीतिर्यथा रज्जुः स्वरूपापरित्यागेन सर्पाकारेण मिथ्या प्रतिभासते ’ ॥ अवस्थान्तरतापत्तिरेकस्य परिणामिता स्यात्क्षीरं दधि मृदुलम् : सुवर्णं कुण्डलं यथा ॥ अवस्थान्तरमानं तु विवर्तौ रज्जुसर्पवत् । निरंशो ऽ व्यस्त्यसौ व्योम्नि तलमालिन्यकल्पनात् ॥ ततो निरंश आनन्दे विवर्तो जगदिष्यताम् ॥ .”

हन्त - shows joy Cf. हन्त हर्षेऽनुकंपायां वाक्यारंभविषादयो । ( अमर )

हन्त मंडितः संसारः ... This life then is embellished i. e. The work रामायण will prove an ornament of the world..

V. 6. अन्वय—प्रासंगिकानां कथानां विषयः स ते एष वल्लभशाखिवर्गं दृश्यमानः ( सन् ) नामशेषामपि त्वां प्रत्यक्षदृष्टामिव करोति ।

**वल्लभशाखिवर्गः**—वल्लभाश्च ते शाखिनश्च तेषां वर्गः, वर्गः—collection. शाखिनः—trees. प्रासंगिकीनाम्—कथान्तरप्रसंगे भवानाम्—that was the subject of incidental conversations. प्रसंगः—context, course of conversation.

दृश्यमानः—being seen now ( by us )

त्वां.....करोति—We feel as if we see you in person though what remains of you is your name alone. प्रत्यक्ष—अदृष्टःप्रति.

कथं नामशेषामित्याह ? Atreyi who comes from the hermitage of वाल्मीकि knew that Sita was abandoned and left in a forest. She had no knowledge as to what happened afterwards. She thought that Sita must have perished and hence her use of the expression नामशेषाम्.

[ The reading वल्लभबंधुवर्गः would include तपोवन, पंचवटी, गोदावरी and प्रस्रवण among friends. Trees and animals are often



referred to as friends e. g. यत्र द्रुमा अपि मृगा अपि बंधवो म Act III 9. Also tracts of land are spoken of as friends a little later by Rama, after V. 26 Act II. Cf. “तथापि तान् पूर्वसुहृदो भूमिभागान् पश्यामि” There is no point in rejecting the reading only on the ground that तपोवन, पंचवटी Et. will have to be included in the category of friends. ]

The silvan deity वासन्ती is now for the first time referred to by her name and not as वनदेवता. There is no point in referring to her by a general description now that her name is revealed to the audience by आत्रेयी.

It is clear that वासन्ती was completely in the dark regarding the events that took place after the return of Rama to अयोध्या with Sita after the destruction of रावण.

**अत्याहितम्**—a great calamity. “अत्याहितं महाभितिः कर्मजीवान्-पेक्षि च” (अमर) अतिशयेन आहितं इति—Something that weighs heavily on the mind.

**प्रियसखी**—This form is explained by some as प्रिया सखी—प्रियसखी assuming that समाप्तान्त विधि being अनित्य the poet has not affixed टच् at all; so that we get प्रिया सखी तत्संबुद्धौ. But अनित्यता is to be assumed only when there is no other solution.

The correct solution would be प्रियसखी + टच् by “राजाहः सखिभ्यः टच्.” By the maxim “प्रातिपदिकग्रहणे लिङविशिष्टस्यापि ग्रहणम्.” What is enjoined of सखि affects सखी also. Next by पुंवत्साव we get प्रियसखि + टच्. The final इ disappearing (टि लोप) we get प्रियसख which in the feminine becomes प्रियसखी । तत्संबुद्धौ.

**दैवनिर्घातः**—दैवस्य निर्घातः a cruel stroke of fortune.

Wasanti the presiding deity of जनस्थान was a great friend of Sita.

P.42. महाभागा-महान् भागः यस्याः-a noble woman. भाग here means अंश-share i. e. the share of virtues allotted to her. "एकशोशंशयोर्भागः"

निर्माणभागः—निर्माण-सृष्टिः; भाग here means भाग्य, भागधेय-lot.

निर्माणे भागः—the lot assigned by विधाता at the time of creation. 'भागोरूपाद्विके प्रोक्तो भागधेयैकदेशयोः' इति विश्वः ।

अथवा अलं त्वया-she means to say that she wishes to have nothing to do with Rama. Her resentment is natural.

तस्मादरण्यात् परित्यज निवृत्ते लक्ष्मणे- under instructions from राम Lakshmana left Sita in the forest and returned to अयोध्या. Sita was all along under the impression that she had been sent there just to satisfy her longing until at the last moment Lakshmana told her that he had been ordered by Rama to leave her near Valmiki's hermitage and that he did it on account of the scandal that had obtained currency among his subjects. See (उत्तरकाण्ड सर्ग 44-48.)

अचिष्टितेषु headed by.

ऋष्यशृंगाश्रमे—तदा आसीत्. We have been told in the 1st Act that at the time of the abandonment of Sita all the elder members of the family were at the hermitage of ऋष्यशृंग who had commenced his sacrificial session that was to last for twelve years. We are here informed संप्रति-सत्तम् that the session had ended. Thus we see that a period of twelve years has elapsed between the events narrated in the first Act and those of the second.

विसर्जिता—sent back.

परिशुद्धा वाचः(आसन्)—That अरुन्धती should refuse to go to अयोध्या in the absence of Sita is very natural. That the mothers of राम should approve of it is also natural but we are at a loss

to know why वसिष्ठ decided to go and stay at Valmiki's hermitage. No reason is assigned here. Vasistha could as well have gone to his own hermitage.

स राजा...संप्रति—in what work is the king now engaged ? The use of the word राजा in connection with Rama is deliberate. It shows her resentment at Rama's conduct. Cf. 'राजाप्रकृतिरंजनात्'.

**किमाचारः**—कः आचारः यस्य. Cf. किंप्रयोजनः P. 36 of our text.

**ऋतुरश्वमेधः प्रकान्तः** :—he has begun the अश्वमेध sacrifice. अश्वमेध-अश्वःमेध्यते ( हिंस्यतेऽत्र ) In Vedic times this sacrifice was performed by kings desirous of offspring; but subsequently it came to be performed only by kings and implied that he who instituted it was a conqueror and a king of kings. It consisted in letting a horse loose to wander at will for a year. The horse was attended and guarded by a well equipped army lead by the best of warriors. When the horse entered a foreign country the ruler of the territory was bound, either to submit or to fight. In this way the horse returned at the end of a year. After the successful return of the horse, the rite called अश्वमेधे was performed amidst great rejoicings. It was believed that the successful performance of 100 such sacrifices could enable the performer to get the seat of Indra, the lord of the heaven.

A detailed description of the Horse Sacrifice performed by Dasarath is given in the बालकाण्ड, सर्ग 12-14.

**हा धिक् परिणीतमपि.**— Certain religious ceremonies such as अश्वमेध require the presence of a wife who assists the husband in some details. Vasanti could not understand how Rama proceeded with the sacrifice. She naturally inferred that Rama must have married and asks Atreyi whether he really did so. Cf. “ यज्ञवाटं गताः सर्वे यथाशास्त्रं यथाविधिः श्रीमांश्च सह पत्नीभी राजा दीक्षामुपाविशत् ” ( बालकाण्ड ).

हिरण्मयी—हिरण्यस्य विकारः इति, हिरण्य + मयद् = हिरण् + मयद् = हिरण्मया स्त्रियाम्.

V. 7. लोकोत्तराणाम्—लोक = लोकसमुदाय, लोकात् उत्तराः— occupying a place higher than the rest. or लोकेषु उत्तराः श्रेष्ठाः.

अथ स सीतापरीत्यागे कठोरः, तस्याः प्रतिकृतिग्रहणे मृदुः Cf. संपत्सु महतां चित्तं भवत्युत्पलकोमलं । आपत्सु च महाशैलशिलासंघातकर्कशम् (भट्ट. ).

There is a mention of the golden image in Ramayan also. Cf. कांचनीं मम पत्नीं च दीक्षायां ....(उत्तर कांड ).

वामदेवेन अभिमंत्रितः— Vasistha was in the hermitage of Valmiki. So in the absence of वसिष्ठ no better qualified sage than वामदेव could have been found.

अभिमंत्रित—consecrated by the repetition of मन्त्र.

उपकल्पिताः—appointed. नियुक्ताः

यथाशास्त्रम्—शास्त्रमनतिक्रम्य (अव्ययी भाव). according to rites prescribed in the sacred books. Cf. लवा's speech Act IV after V. 26. "नूनमाश्वमेधिको ऽ यमध्वः" "किं न पश्यथ प्रत्येकं शतसंख्याः" Et. Cf. देवा आशापाला एतं देवेभ्यो ऽश्वं मेवाय प्रोक्षितं गोपायतेत्याह शतं वैतल्या राजपुत्रा देवा आशापालाः । तैत्तिरीय ब्राम्हण III 8. 9. 4

तस्यैते पुरस्तादक्षितारउपकृप्ता भवन्ति । राजपुत्रा क्वचिनः शतं राजन्या निर्वगिणः शतं सृताग्रामण्यां पुत्रा इषुपर्षिणः शतं । क्षात्रसंग्रहीतृणां पुत्रा दण्डिनः शतं अश्वशतं निरष्टं निरमणं यस्मिन्नेनमपिसृज्य रक्षन्ति' । शतपथब्राम्हण XIII 4. 2. 5.

Also compare; - अश्वसुत्सृज्य देवा आशापाला इति त्रिभ्यः परिददाति शतं क्वचिनो रक्षन्त्यपर्यावर्तन्तोऽश्वमनुचरन्ति । ( आपस्तंबश्रौतसूत्र. )

शतं क्वचिनो रक्षन्ति यज्ञस्य संतत्या अव्यवच्छेदाय । ( शतपथब्राम्हण XIII. 1. ६, ३ ) quoted from Prof. Kane.

अधिष्ठाता —leader. Cf, वसिष्ठाधिष्ठिता देव्यो Act 1. 3

लक्ष्मणात्मजः The son of Lakshmana. In the रामायण Lakshmana himself is described as leading the army accompanying the horse Et,

ऋत्विग्भिर्लक्ष्मणं सार्धमश्वे च विनियुज्य च ( उत्तर. )

अवाप्तदिव्यास्त्रसंप्रदायः — अवाप्तः दिव्यानां अस्त्राणां संप्रदायः येन—to whom the traditional knowledge of the divine weapons had been communicated.

चतुरंगसाधनान्वितः— चत्वारि अंगानि यस्य तत् चतुरंगं; चतुरंगं च तत् साधनं च तेन अन्वितः — equipped with an army consisting of four arms e. g. हस्ति, रथ, अश्व and पदान. साधन=“साधनं मृतसंस्कारे सैन्ये सिद्धौपधे गतौ” । (मैदिनी) हन्त जीवामि - हन्त इति हर्षे. जीवामि = जीवितफलं प्राप्तम्.

सौरस्ताडमब्रन्धष्यमुद्धोषितम् — सौरस्ताडम् — उरसः ताडः ( ताडनं ) तेन सह-यथास्यात् तथा. ( अव्ययीभाव ) उद्धोषितम् — उदीरितम्

राजापचारमन्तरेण—राज्ञः अपचारः ( misdeed ), अन्तरेण - without. The word अन्तरेण meaning “ without, ” “ excepting, ” with reference to ' Et. governs the accusative, अन्तरान्तरेण युक्ते ( II. 3. 4 )

Here Rama is represented as taking all the responsibility upon himself for the premature death of a brahmin boy while in the Ramayan it is the brahmin citizen who attributes all the blame to Rama. Cf. रामस्य दुष्कृते किञ्चिन्महदास्ति न संशयः । यथाहि विषयस्थानां बालानां मृत्युरागतः ॥.....राजदोषैर्विपद्यन्ते प्रजात्यविधिपालिताः असद्वृत्तेहि नृपतावकाले म्रियते जनः ॥ यद्वापुरेष्वयुक्तानि जना जनपदेषु च । कुर्वते न च रक्षास्ति तदा कालकृतं भयम् ॥ ( उत्तरकाण्ड ) Rama has accepted the argument of the brahmin in सर्ग 76. 11.

Here we are told that some heavenly voice made it known to Rama the cause in details of the death of the brahmin boy while in the Ramayana it is नारद who tells Rama about the cause.

P. 44. V. 8 वृषल - शूद्र; "शूद्राश्चावरणार्थं वृषलाश्च जघन्यजाः"। (अमर)  
 शीर्षच्छेद्यः - शीर्षम् .. शिरः head; शीर्षस्य छेदः शीर्षच्छेदः तं नित्यं अर्हति इति  
 शीर्षच्छेद्यः + यत्. = शीर्षच्छेद्यः = one always deserving to be beheaded.

According to पाणिनी शिरम् has become शीर्ष in connection with  
 यत्. Thus शिरच्छेदं नित्यमर्हति शीर्षच्छेद्यः (प्रत्ययसन्नियोगेन शिरसः "शीर्ष  
 भावी निपात्यते — वृत्तिकार on the rule शीर्षच्छेदात् यच्च (पा. ५. १. ६५)  
 सिद्धांत कौमुदी supports this.

Writers on धर्मशास्त्र prohibit शूद्रा from practicing penance.  
 They are not authorised to study Vedas also Cf. विप्रसर्वैव  
 शूद्रस्य विशिष्टं कर्म कर्तव्यते । यदतोऽन्याद्धि कुरुते तद्व्यवस्यस्य निष्फलम् । मनु १०. १२३.

आकृष्टकृपाणपाणिः—आकृष्टः कृपाणः पाणौ यस्य सः

पुष्पक—According to an account given in उत्तरकाण्ड 'पुष्पक'  
 was originally the aerial car of कुबेर which was wrested from  
 him by रावण. After the destruction of रावण Rama asked it to  
 go back to कुबेर but come back to him whenever he wanted it.

दिशः—the four principal cardinal points.

त्रिदिशाः—त्रिमिन्त्रा दिग्भागाः (प्रातिपदिक) = the four sub-guar-  
 ters, north-east, north-west, south-east and south-west.

धूमपः—One who drinks धूम (smoke) Cf. तस्मिन्सरसितप्यन्तं  
 तापसं सुमहत्तपः । ददर्श राघवः श्रीमान् लंबमानमधोमुखम् ॥ उत्तरकाण्ड  
 ७५. १४. अपिनाम - I hope.

कठोरीभूतः (प्राद्वैतामापन्नः) far advanced.

Vasanti now uses the expression अपि नाम राम भद्रः It is  
 significant. It shows her changed attitude towards him.

V. 9. अन्वय—छायापस्किरमाणिविष्करमुखव्याकृष्टकारित्ववः, कूजत्कान्तकपोत  
 कुम्कुटकुलाः कूले कुलायट्टमाः धर्मसंसितबंधनैः कण्डूलदिपगणडिपिण्डकषणाकंपन  
 संपातिभिः स्वकुसुमैः गोदावरी अर्चन्ति ।

अपस्किरमाणाः—भोग्यसंग्रहार्थं नखैरितिस्ततः आलिखनपराः ये विष्किराः ( पक्षिणः ) तेषां मुखैः चंचुभिः व्याकृष्टाः ( बहिर्निष्क्रासिताः ) क्रीडाः याभ्यः तादृशः त्वचः येषां तथाविधाः = from the barks of which insects were drawn out by the beaks of birds scratching for food in their shade.

किंच कूजन्तः ( खंतः ) क्लान्ताः ( आतपाखिन्नाः ) ये कषोताः कुकुटाः च तेषां कुल्लोनि ( समूहाः ) येषु तादृशाः ये कूले ( तटे ) स्थिताः कुलायद्रुमाः पक्षिणां आवास वृक्षाः—On which there are swans or doves and fowls that are tired and crowing; trees that have nests on them.

धमेण ( आतपेन ) खंसितं ( शिथिलितं ) बंधनं ( वृन्तं ) येषां तैः = with flowers loosened from their stems by the heat and hence falling down. अत एव. कण्डूलाः ( कण्डूयुक्ताः ) द्विपानां गण्डपिंडाः ( कपोलभित्तयः ) तेषां कषणं तस्मात् आकपेन — by the shaking due to the rubbing against them of the itching temples of elephants. गंडयोः पिंडौ-गंडपिंडौ—the two lumps on the cheek.

द्राभ्यांपिबन्ति इति-द्विपाः, द्विपानां गंडपिंडौ-कण्डूलैर्द्विपगंडपिंडौ itching temples of elephants. कषणात् उत्कंपः or कषणस्य उत्कंपः तेन.

संपातिभिः—साधु संपतन्ति इति—Falling inevitably.

अपस्किरमाण—pr. part of कृ ( 6th conj. ) with अप्, कृ is परस्मैपदी but according to वार्तिक “ किरतेर्हर्षजीविकाकुलायकरणेष्वितिवाचम् ” i.e., in the sense of joy, maintaining one self, making a nest, it takes आत्मनेपद. सू is prefixed to कृ when preceded by उप in the sense of ‘scratching the ground’ on the part of quadrupeds and birds on account of हर्ष, जीविका and कुलायकरण; according to अपाचतुष्पाच्छकुनिष्कालेखने ( पा० 6, 1, 142, ) ‘अपात् किरतेः सुद्र स्यात्’ ( सि. कौ. ) सुडपि हर्षादिष्वेव वक्तव्यः’ वार्तिक - अपस्किरते वृषो हृष्टः कुकुटो भक्ष्यार्थी श्वा आश्रयार्थी च ।

कुलायद्रुमाः ...कुलाय युक्ताः द्रुमाः ( मध्यमपदलोपी ) कुलायो नीडम-  
स्त्रियाम् ( अमर )

We don't think that the requisites of the figure उत्प्रेक्षा are present. It is defined as "संभावनमथोत्प्रेक्षा प्रकृतस्य समेनयत्." A clear alliteration is intended in the first and the fourth line by the poet.

विष्कम्भः or विष्कम्भकः—The plot of a drama, as stated in our note on चूलिका, is divided into two parts, one that has to be suggested and the other which is to be seen or heard. The part to be suggested is indicated by five kinds of Preludes or Interludes Viz. विष्कम्भ, चूलिका, प्रवेशक Et.

The साहित्यदर्पण defines विष्कम्भ as "वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षिप्तार्थस्तु विष्कम्भ आदावंकस्य दर्शितः ॥ मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः । शुद्धः स्यात् स तु संकीर्णो नीच मध्यमकल्पितः "

विष्कम्भ then is an interlude between two acts of a drama in which one or more characters take part, whose speeches are intended to connect the main story of the drama with the minor details, which are not or can not be represented on the stage, by briefly explaining to the audience what has occurred in the intervals of the Acts or what is about to happen in future.

A विष्कम्भक or (prelude) is distinguished from the प्रवेशक or Interlude by the following differentiating features :—

A विष्कम्भक is of two kinds शुद्ध (pure) and संकीर्ण (mixed).

In the pure two or more मध्यम (second-rate) characters take part, while in the mixed there is a combination of नीच (low) and मध्यम (second-rate) characters. No such distinction is possible in a प्रवेशक since only low characters take part therein.

A विष्कम्भक may be either in sanskrit (as in शुद्ध) or in sanskrit and प्राकृत (as in मिश्र). A प्रवेशक is always in प्राकृत. A विष्कम्भक comes at the beginning of an Act and may therefore stand at the beginning of even the first Act. A प्रवेशक is always between two Acts and hence cannot stand at the beginning of the first Act.



The present विष्कम्भक is a शुद्ध विष्कम्भक while the विष्कम्भक in the beginning of the fourth Act is मित्र. Both are very good instances of a prelude.

**सद्योत्खातखड्गः**—सद्य उत्खातः खड्गः येन. Who had raised his sword actuated by the sense of pity. (and not in wrath).

**V. 16 दक्षिण**—the right hand. There is no suggestion of courteousness as some annotators would have it and though the word is capable of being interpreted both ways, a deliberate use of the word suggesting courteousness is not in keeping with the character of Rama nor is it consistent with the sentiment with which he is actuated. The occasion also does not warrant it.

**जीवातवे**—जीवनाय. for restoring to life. जीव्—to live जीव्+आतु भावे—जीवातुः The word is both masc. and neuter. जीवातवे is the dative of the noun जीवातु Cf. “जीवारस्त्रियां भक्ते जीविते जीवनौषधे” (इति मेदिनी). “जीवातुर्जीवनौषधे.” जीवनाय-औषधं जीवनरक्षोपायः इति क्षीरस्वामी.

निर्भर....पटोः—निर्भरेण (पूर्णेन) गर्भेण खिन्ना or निर्भरं गर्भखिन्ना तदुद्धन क्रिया, या सीता तस्याः यत् विवासनं (वगे परित्यागः) तत्र पटौः (निपुणस्य) [V. L. दुर्वहगर्भखिन्न—hard to carry]

The fact is that Rama was moved with pity and it required an effort on his part to strike शत्रुक. The moment he was moved with pity he was reminded of his cruel act of abandoning Sita and uses the occasion to condemn himself. Rama himself does not seem to have considered the fault of Shambuka so grievous an offence as to deserve the punishment of death.

It was a clear case of murder and that too a coldblooded one but no orthodox Hindu would take this view especially because of the Heavenly voice asking Rama to kill the शुद्ध तापस. Besides as against this killing there was the restoration to life of a brahmin boy. According to old Hindu conception the

life of a brahmin was more valuable than the life of a शूद्र. It was not the sense of duty as a ruler that impelled Rama to commit this act. Again the reason why Hindu mind will not revolt against this act is that शंबूक got salvation and was restored to a better form and a higher status.

कथंचित्—With great difficulty i. e. with great unwillingness.

कृतं रामसदृशं कर्म—An act which Rama alone is capable of doing. It shows how meanly he thinks of himself since the forced abandonment of Sita. Literally it means "you have done an act befitting Rama."

As वीरराघव says "स्वोपालम्बं इह व्यज्यते", self-censure is there undoubtedly but the question is whether he condemns his action as sinful in comparison with that of दशरथ who killed a शूद्रतापस unintentionally.

Our view is that Rama was subject to fits of repentance ever since he repudiated Sita and the occasion of killing शंबूक was a sufficient cause to induce that mood of repentance and self-condemnation. We reject the interpretation of वीर on psychological grounds. Cf. वीर says in his note on 'कृतं रामसदृशं कर्म'. "रामसदृशं कर्म, न तु दशरथसदृशं कर्म। दशरथोहि अशुद्धिपूर्वकं शूद्रतापसवधं कृतवान्। तथाच "पितुः शतगुणं पुत्रः" इतिन्यायेन दोषविषय एव न तु गुणविषय इति स्वोपालम्बं इह व्यज्यते. We cannot forget that just before he uttered the words कृतं रामसदृशं कर्म he has described himself as सीताविवासनपटु. It is this thought that is predominant in his mind and no other.

अपि जीवेत्स ब्राम्हणपुत्रः—Would that the Brahmin boy be restored to life! His misgiving is the result of his depressed mood induced by the recollection of Sita and her abandonment. He does not sincerely doubt the possibility of the brahmin boy being restored to life.

अपिजीवेत् स ब्राह्मणशिशुः—The account about शंबूक's destruction, as given in the उत्तरकांड 76. is slightly different. There it is stated that when Rama killed शंबूक the Gods were extremely pleased. They appeared on the spot, blessed Rama and granted him a boon. सुरकार्यमिदं देव सुकृतं ते महामते । गृह्णा च वरं सौम्य यं त्वमिच्छ—स्यरिंदम...यदि देवाः प्रसन्ना मे द्विजपुत्रः सजीवतु...निर्वृतो भव काकुत्स्थ सोऽस्मिन्बह-निबालकः । जीवितं प्राप्तवान्भूयः समेतश्चापि बंधुभिः ।

दिव्यपुरुषः—the शूद्रतापस on being killed assumed the form of a divine being.

A shrewd reader will have noticed that the presentation of Rama, even for the purposes of the play, is a peculiar one. His thoughts and acts are those of an ordinary mortal and occasionally of Rama as a divine incarnation. To a Hindu familiar with the Puranas and with his mind imbued with the doctrines of Hindu philosophy miracles are not an impossible phenomena.

V. 11. अन्वय—एष शंबूकः शिरसा ते चरणौ नतः । यमादपि दत्ताभये त्वयि दण्डधारे (सति) असौ शिशुः संजीवितः मम च इयंशुद्धिः । सत्संगजानि निधनान्यपि तारयन्ति । यमादपि दत्ताभये त्वयि—you who have assured safety even against the God of death.

(त्वयि) दण्डधारे सति—being the chastiser.

क्वाद्धि—Here the prosperity consisted in being elevated to the status of a दिव्यपुरुष. Cf. यस्मिन् सुहृते काकुत्स्थ शूद्रोऽयं विनिपातितः ।

यमादपि—पंचमी in connection with अभय by “भीत्रार्थानां भयहेतुः” तास्मिन्सुहृते बालोऽसौ जीवेन समयुज्यत (उत्तरकाण्ड 76. 15)

नतः—नम् and its derivatives govern the dative and sometimes the accusative of the person or thing saluted. Viz. आर्यं प्राणिपत्य (Mu. 1) प्रणम्य त्रिलोचनाथ (K. 13.1)

सत्संगजानि निधनान्यपि—सतां संगः तस्मात् जायन्ते इति Cf. The figure here is अर्थान्तरन्यास. For a similar idea Cf. समुभयन् भूतिमनार्यसंगमात् वरं विरोधोऽपिसममहात्मभिः । किरा. 1. 8

Note that Rama is not credited with knowledge of the restoration to life of the brahmin boy while शंबूक endowed with the new form of a दिव्यपुरुष knows it as a fact and assures Rama about it. Rama is represented as an ordinary human being possessed of human feelings such as pity, remorse Et. and not being conscious of the miraculous powers he possessed.

If we could read the last two lines of the verse first that is immediately after the greetings from the दिव्यपुरुष e. g. 'जयति जयति देव' followed by 'शंबूक, एष शिरसा चरणौ नतस्ते....the verse could have improved. In that case it would have looked more natural for the दिव्यपुरुष to introduce himself as the same शंबूक transformed and the words 'ममचेयमृद्धि' would have looked more appropriate.

In our prose order we have placed the clause एष शंबूकः Et. first. शंबूक was practising penance for being raised to the rank of a God. Cf. शूद्रयोण्यां प्रजातोस्मि तपउग्रं समास्थितः । देवत्वं प्रार्थये राम सशरीरो महायशः । ( उत्तरकाण्ड 76.2 )

P. 46. परिपाक—फल—reward.

यत्रानन्दाश्चमोदाश्च—a distinction is made between आनन्द and मोद. It seems that the delight, pleasure or joy intended to be signified by the word मोद ( derived form मुद्+वञ् ) is of temporary nature as distinguished from आनन्द a permanent state of happiness, supreme bliss or felicity. Cf. आनन्दं ब्रह्मणो विद्वान्निभेति कदाचन; आनन्द एवास्यविज्ञानं आत्मानंदात्मानौ ह्येवं सर्वे देवाः ( Sat. Br 2. )

वीर. says 'आनन्दाः आत्मानुभवजन्या हर्षाः मोदाश्च दिव्यविषयानुभवजन्या-हर्षाः Also compare 'आनन्दो ब्रह्मेतिव्यजनात्' ( तैत्तिरीय उप. 3. 6 )

पुण्याः संपदः—holy, (not being used for sinful purposes)  
Mr. Kane regards संपदः as eight सिद्धिः अणिमा, गरिमा Et.

[ The reading पुण्याभिसंभवाः—पुण्येभ्यः अभिसंभवः येषां is an adj. of आनंदाः and सौदाः—that spring from religious merit; is equally good. ]

वैराजा...शिवाः may those blessed regions of light called वैराज be yours.

वैराजाः—विशेषेण राजते वि+राजू+क्विप् कर्तरि=(the eternal soul)  
तस्य इमे इति विराज+अणू+वैराजाः ब्रह्मणः इमे.

लोकः—लोक्यतेऽग्नौ. लोक+घञ्. लोकः—a division of the universe.

The लोकs are fourteen, seven higher regions rising from the earth one above the other; भूलोक, भूवलोक, स्वलोक, महलोक, जनलोक, तपलोक, and सत्यलोक or ब्रह्मलोक; seven lower regions descending from the earth one below the other; i. e. अतल, वितल, मृतल, रसातल, तलातल, महातल and पाताल.

The first three भूः भुवः स्वः are कृतक i. e. made and destroyed. महः is कृताकृतक and the last three are अकृतक. Those who ascend to the सत्यलोक are मुक्त i. e. are never born again. An account of these is given in विष्णुपुराण II. 7.

तैजसाः—ज्योतिर्मयाः वैराजाः may mean the celestial region occupied by the Vairajas, the first gods or the Pitris of that name referred to in वायुपुराण. Their forms are described as being composed of तेजस् and not of elementary substance. Cf. लोकः संतानिक्रानाम यत्र तिष्ठन्ति भास्वराः । ते वैराजा इति ख्याताः देवानां देवि देवताः ॥

[ ध्रुवाः for शिवाः is good. With this reading the last half will mean “ may those eternal regions of light be yours ” ]

युष्मत्प्रसादोपादानः—युष्मत् प्रसादः उपादानं कारणं यस्य. सहिमा-greatness.

[The reading is good. युष्मत्पादप्रसादोपायः-युष्मत् पादानां-मूज्यानां भवतां नः प्रसादः अनुग्रहः स एव उपायः पन्थाः आगमनमार्गः यस्य तादृशः एष महिमा. अयं मे महान् उत्कर्षः.] Cf. प्रकृष्टपुण्यपरिपाकोपादान एष महिमा (महावीर IV where विश्वामित्र says about Rama's greatness).

शंबुक feels grateful to Rama for being released from his mortal form and expresses his gratitude saying सत्संगजानि Et. Rama returns the compliment saying that he got the fruit of his own penance. Shambuka on his part attributes his present greatness to the favour of Rama and is not prepared to receive the compliment paid to him by Rama on the score of his own meritorious acts. This is not the only instance where Rama's touch has proved effective. There is truth in the statement of both. Shambuka's transformation is no doubt the result of his own penance but his death at the hands of Rama alone could have absolved him. मनु 8. 318 is to the point. राजभिः कृत-दण्डास्तु कृत्वा पापानि मानवाः । निर्मलः स्वर्गमायान्ति सन्तः सुकृतिनो यथा । Offenders punished by kings became pure and went to heaven if they had any previous merit. It is not any offender but one who had previous merit to his credit, went to heaven and we may add that when punished by meritorious kings and not any kings.

V. 13. अन्वयः—भुवने अन्वेष्टव्यः भूतनाथः शरण्यः (त्वम्) मां वृषलकं अन्विष्यन् योजनानां शतानि कान्त्वा यत् प्राप्तः असि सः तपसां संप्रसादः अन्यथा चेत् अयोध्याया दंडकायां वने वः पुनरुपगमः कः ?

अन्वेष्टव्यो—अनु+इष्ट+तव्य कर्मणि—to be sought after; the तव्य is significant.—the whole world has to search for you and not 'has searched' or is 'searching.' This is because no one knows you as being an incarnation.

भूतनाथः—जगदीश्वरः—True that Rama is identified with the Supreme being, but we don't think that there is any anachronism. Shambuka describes him as such because he has

that divine sight, now that he is transformed into a दिव्यपुरुष. It is also true Rama is not conscious of his divinity as he says about himself “आत्मानं मानुषं मन्ये रामं दशरथात्मजम् ( युद्धकाण्ड ११७.).

God is to be searched for. Cf. य आत्मा अपहृत पाप्मा सोऽ न्वेष्टव्यः स विजिज्ञासितव्यः ( बृहदारण्यक ), आत्मावारे द्रष्टव्योः श्रोतव्यो मन्तव्यो निदिध्यासितव्यः ( कठ ).

Even to some of the contemporaries of Rama he was known to be superhuman. It is difficult to reconcile some of the acts of Rama except on the hypothesis that he partook of the divine nature though he may not be conscious of it.

वृषलकं—कुत्सितो वृषल इति वृषल+कन् “ कुत्सिते ” ( पा. ५.३.७४ ).  
क is added in the sense of कुत्स.

किं नाम—‘ किं ’-प्रश्ने; ‘ नाम ’-संभाव्ये. ( वितर्के पर्यवसानम् ).

V. 14. एते परिचितभुवः तीर्थाश्रमगिरिसरिर्दत्तकान्तारमिश्राः ( अत एव ) क्वचित् स्निग्धशामाः अपरतः भीषणाभोगरक्षाः स्थाने स्थाने निक्षेपाणां झाङ्कृतैः सुखरकृभः दण्डकारण्यभागाः सन्दृश्यन्ते । or if we make परिचितभुवः a predicative adjective we have एते दण्डकारण्यभागाः परिचितभुवः सन्दृश्यन्ते. and would mean these regions of the दण्डका forest appear familiar to me. Taking परिचितभुवः as a simple adjective we have “Here I see the regions of दण्डका forest the grounds of which were once familiar to me.”

अपरतः—with क्वचित् means, in one place—in another place.

स्निग्धशामाः—स्निग्धाश्च ते शामाश्च green and charming through an exuberance of foliage.

भीषणाभोगरक्षाः—भीषणः आभोगः तेन रक्षाः—not pleasant to look at on account of its vast expanse.

स्थाने स्थाने—Places where the springs form something like waterfalls ( gurgling sound ). Here there is अवधारण; no वीप्सा is intended. That would make all places resound with the noise of waterfalls.

**झांकृतैर्निर्झराणाम्**—झांकृत is an onomatopoeic word, the sound resembling the sense.

**मुखरककुभः**—मुखराः ककुभः (दिशः) येषाम् —‘ दिशस्तुककुभः काष्ठाः’ (अमर)

**निर्झर**—A spring.

**तीर्थाश्रम**...मिश्राः—तीर्थानि आश्रमाः गिरयः सरितः गर्ताः कान्ताराणिच.

**कान्तार**—here means “difficult paths”. महारण्ये दुर्गपथे कान्तारः पुनपुंसकम् (अमर). There is no propriety in saying that the दण्डका forest contained forests.

**गर्त** literally means a ‘hole’ (बिड). It stands for natural pools. The verse is usually construed thus -- क्वचित् स्निग्धस्यामाः अपरतः भीषणामोघदक्षाः, स्थाने स्थाने निर्झराणां झांकृतैः मुखरककुभः तीर्थाश्रमगिरि-सरिर्द्दकान्तारमिश्राः परिचितभुवः एतं दण्डकारण्यभागाः सन्दृश्यन्ते । This order however ignores the force of the different attributives.

‘किल’ वार्तायाम् अवधारणे वा. it is used in the sense of “it is reported”.

V. 15. The reading ‘चतुर्दशच राक्षसा’ corresponds with the account of रामायण. In अरण्यकाण्ड 26. 35 we have “चतुर्दशसहस्राणि राक्षसां भीमकर्मणां । हतान्येकेन रामेण मानुषेण पदातिना । The reading “राक्षसां भीमकर्मणाम्” was probably suggested by the verse quoted from उत्तरकाण्ड.

When शूर्पणखा was disfigured, her nose and ears being cut off, she approached her brother खर, who used to live in जनस्थान, and entreated him to take revenge on राम and लक्ष्मण. According to the account in रामायण, खर sent fourteen राक्षस. On those fourteen being killed by राम, खर sent an army of 14000 lead by his martial दूषण. The whole army was destroyed, त्रिमूर्धन alone surviving. But they too were killed by राम. Cf. -



“इति तस्यां ब्रुवाणायां चतुर्दशमहाबलान् । व्यादिदेश खरः क्रुद्धो राक्षसानन्त-  
क्रोपमान् ॥ ( अरण्यकाण्ड सर्ग 19-30 for the account of the destruction  
of खर's army. ) अरण्यकाण्ड 19. 21; “अत्रवीद् दूषणं नाम खरः सेनापतिं तदा ॥  
चतुर्दशसहस्राणि मम चित्तानुवर्तिनाम् ।...सर्वोद्योगमुदीर्णानां रक्षसां सौम्यकारय ( सर्ग  
22.79. )

विमूर्धान-According to the सूत्र-“द्विविभ्यांषमूर्धः” ( पा. 5, 4. 15 - )  
आभ्यां मूर्धः पस्याद्बहुव्रीहौ । द्विमूर्धः त्रिमूर्धः । सि. कौ.

This verse is found in महावीर V. 13.

सिद्धक्षेत्रे--सिद्धानां क्षेत्रं--a holy place where सिद्धा's reside.  
[ V. L. सिद्धिक्षेत्रे would mean “where सिद्धा's can be secured”. ]

मादृशाम्--अस्मद्+दृश+कञ्--कर्मकर्त्तरि=मादृशः । तेषां.

अकुतोभयः--a तत्पुरुष by निपातन् in the मयूरव्यंसादि class  
( पा. 2.1. 72 ). अविद्यमानं कुतोपिभयं यस्मिन् ‘संचारे’ ( विचरणे ) संजातः  
संपन्न ॥ This is no बहुव्रीहि.

बाढम्--( indi. )--assuredly. ‘बाढं दृढं प्रतिज्ञायां’ ( मेदिनी ) सर्व  
भूतरोमहर्षणानि--सर्वभूतानां लोमानि हर्षयन्तीति--those that make the hair  
stand on end.

उन्मत्त...गव्हाराणि--उन्मत्तैः चण्डैश्च श्वापदकुलैः संकुलानि गिरिगव्हाराणि  
येषाम् उन्मत्त--a temporary display of temper; चण्ड indicates their  
nature. i. e. ferocious beasts in a state of excitement. श्वापद-  
शुनः पदमिव पदं येषां-श्वापदाः according to “शुनो दत्तं दंष्ट्रा कर्णकुन्दवराह  
पुच्छपादेषु दिधौवाच्यः--lengthens the vowel yielding श्वापदाः--in  
which the caverns of mountains are full of furious and terrible  
beasts: संकीर्णं+संकुलाकीर्णं ( अमर ) गव्हरविलदम्भयोः ( शाश्वतः )

जनस्थान .... दीर्घारण्यानि--जनस्थानस्य पर्यन्ते. दीर्घारण्यानि.

दाक्षिणां दिशमभिवर्तन्ते--lie towards the south.

V. 16. अन्वय--सीमानः--कचित् निष्कूजस्तिमिताः कचित् प्रोचण्डसत्त्व-  
स्वनाः अपि स्वेच्छासुप्तगमीरघोषभुजगन्धासप्रदीप्ताग्नेयः प्रदरोदरेषु विलसत्स्वल्पाभसः  
यासु तृण्यदिःप्रतिसूर्यकैः अयं अजगरस्वेदद्रवःपीयते ।

**सीमान :-**प्रान्तभूमय :-The subject. स्तिमिता : Et. are predicative adjectives क्वचित्—in one place क्वचित्—in another.

**निष्कूजस्तिमिता :-**awful by their very stillness निश्चल :-प्राणिपरिस्पन्दविरहात् or निर्गत : कूज : ( cooing of birds ).

**निशद्वा : ;** प्रोच्चण्डा :-अतिभीमा : सत्वस्वना : सिंहव्याघ्रगजादि गर्जनानि यासु तादृशा :-where there is the fierce roar of the beasts.

**स्वेच्छया सुप्ता :** गभीरभोगा : ( गभीरा : भोगा : येषां ) च ते भुजगा : तेषां श्वासैः प्रदीप्ता : अमय : यासु ( or ) यद्वा भुजगश्वास : एव प्रदीप्त : अग्नि यासु— in which fires are kindled by the breath of serpents with terrible hoods, lying at ease or we may interpret it to mean that the breath itself was fire ( blazing ). If we take it to mean that in them fire was kindled Et. that would mean, “ forest-fire ” which is likely to cause a general stampede among beasts and in that case the अजगर can not lie at ease.

**विसलत् स्वल्पांभस :-**The water was scanty, the time being summer, as indicated in the speech of वासन्ती “ कठोरी भूतस्तुदिवस : तथाहि ‘ कंडुलद्विपगंडपिड ’ ” Et.

[ With the reading गभीर घोर the compound must be dissolved as स्वेच्छासुप्ता : गभीरा : घोराश्च भुजगाः—serpents that were big and terrible. With गभीरघोष we have गभीरःघोषः येषाम् that made terrible hissing sound.

**प्रदर :-**—a crevice विरलं स्वच्छं च अंभः यासु.

**प्रतिसूर्यकै....पीयते—**प्रतिसूर्यकः ( सरडा in Maharastri ), अजगरः— a big reptile which is popularly believed to be lazy. ( अजं गिरति )

The idea is that the water in the crevices was scanty owing to the heat of the summer, while the sweat of the sleeping reptiles ran profusely and was more attractive to the chameleons.

P. 48. V. 17. अन्वय—भूतपूर्वखरालयं जनस्थानं पश्यामि च पूर्वान् वृत्तान्तान् प्रत्यक्षान् इव अनुभवामि च ।

भूतपूर्व— पूर्व भूतः— भूतपूर्वः ( सुपसुपा ) भूत leads in the compound (पूर्वनिपात) by निपातन in the rule “भूतपूर्वचरट्”; भूतपूर्वः खरालयः यास्मिन् तत् adj.

जनस्थान— was the former residence of the demon खर.

प्रत्यक्षान्...अनुभवामि—I see the former events as if they were present (before me) पूर्वान् वृत्तान्तान्— शूर्पणखासमागमं खरादिनिधनम्, सीताहरणम् इ.

प्रियारामा—प्रियः आरामः (उपवनं)यस्या—to whom a grove was dear. ‘आरामः स्यादुपवनं कृत्रिमं वनमेव यत्’ (अमर) आराम—a park or a meadow. प्रियारामा or आरामप्रिया the पूर्वनिपात of प्रिय is optional by “वाप्रियस्य” Here “आराम” means a forest.

एतानि कान्ताराणि—these are indeed those forests; कान्तार—कानन. Cf. ‘कान्तारं काननं प्रोक्तम्’(अनेकार्थः).

किं अतःपरं भयानकं स्यात्— What could be more dreadful than this ? (without Sita).

[V. L. किमत....कस्य-is good. What else can be a stronger exam. ple of the fearful.]

V. 18. मधुगंधिषु—मधुनः गंध इव गंधः येषां यषु वा; मधुगंध+इत् समासान्त “उपमानाच्च” that had the fragrance of honey.

इति इह अरमत एव असौ—with these words (with this idea) she did take delight here. एव shows emphasis. She enjoyed forest life not so much for the pleasures of the forest—it can have none for a princess like Sita—but for my company.

तादृशः—तथाविधः—that was the kind of affection that she had for me.

[V. L. S. N. reads इति इव आरमते हासौ=for this reason she, as it were, took delight here. 'ह' here is a mere expletive. Again आरमते is 'present' when past tense is required. Rama cannot treat her as being alive. आरमते is not in conformity with the rules of पाणिनि. रम् preceded by नि, आ, and परि takes परस्मैपद necessarily.]

[V. reads इति च अरमत इव असौ—and for this reason she was delighted. Here 'च' is expletive and इव is superfluous. Gh. reads इति इव आरमति इव असौ. Here 'इव' twice, is redundant and आरमति is in the present tense, when past would be more appropriate.]

The reference here is to what Sita said to Rama when he came to inform her that he was going to a forest in order that the promise of his father to कैकेयी may be fulfilled. Compare-

सुखं वने निवत्स्यामि यथैव भवने पितुः। अचिन्तयन्ती त्रील्लोकाश्चिन्तयन्ती पतिव्रतम्॥  
शश्वषमाणा ते नित्यं नियता ब्रह्मचारिणी। सहरंस्ये त्वया वीरवनेषु मधुगंधिषु॥ (अयोध्या  
काण्ड 27. 12. 13).

V. 19. अन्वयः—यः यस्य प्रियः जनः तत्तस्य किमपि हि द्रव्यम्। (सः)  
अकिंचिदपि कुर्वाणः सौख्यैः दुःखानि अपोहति.

The idea is that the mere presence or company of one who is loved is a source of pleasure; no action on his part is necessary.

अपोहति—present of उद्- with अप्- to remove, to destroy.

तत्तस्य...जनः—a person beloved is one's treasure.

किमपि द्रव्यम्—विधेयप्राधान्यत्वात् क्लीबत्वम्. अपि gives the sense of अनिर्वचनीयता. Cf. किमपि हृदये. कृत्वा मन्त्रयेथे।

तदलं...दुःसहै—therefore enough of these (unbearable forests)  
i. e. the sight of which is unbearable. Rama could not bear the sight of the forests on the skirts of जनस्थान. They reminded him of the happy days that he passed there formerly.

[ The reading दुरासदैः meaning inaccessible is not so happy.]

एतानि- मध्यमारण्यकानि.

मदेन कलः मयूरः तस्य कंठः तद्वत् कौमल्य छविः येषाम्...छविभिः adj. of पर्वतैः—the forests with their mountains pleasing to look at like the neck of an intoxicated cooing peacock.

अविरलनिविष्ट...मण्डितानि— निविष्टाः नीलवहलच्छायाः ( नीला वहला च छाया येषां ते, नील...च्छायाः ) च ते तरुणतरवः तेषां षंडं तेन मण्डितानि—adorned with rows of young trees situated close together and which have dark and abundant foliage.

षण्डः or षंडम्- अब्जादि कदंबे षण्डमस्त्रियाम् (अमर).

असंभ्रान्तानि विविधसुगन्धूयानि यस्मिन्—where dwell various kinds of beasts (free from fear).

मध्यमारण्यकानि—‘the forests in the middle’ is in contrast with पर्यन्तदीर्घारण्यानि. The reading “महारण्यानि” does not give good sense. It would not serve the purpose of distinguishing the midmost forests from those already seen.

V. 20. इह निर्झरिण्यः वहन्ति—is the principal sentence. It means here flow the rivulets.

समद....तोयाः adj. of निर्झरिण्यः।

इह एषु मध्यमारण्यकेषु समदाः (मदन सह) शकुन्ताः तैः आक्रान्ताः (संकुलाः) वानीरवीरुधः तासां प्रसवाः (पुष्पाणि) तैः सुरभिशीतं स्वच्छं च तोयं यासां = The waters of which are clear, cool, and fragrant with the flowers of वानीर creepers full of intoxicated birds.

वानीर—a kind of cane. वीरुध् F. from रुह् with वि.— a creeper Cf. लताप्रतानिनीवीरुह्मल्लिन्युलप इत्यपि (अमर)

फलभरस्य परिणामः (पक्वता) तेन शामः जंबूनिकुंजः तास्मिन् स्खलनं तेन मुखराणि भूरीणि स्रोतांसि यासाम् = The streams of which resound, being obstructed in the bowers of जंबू trees ( that are ) dark on account of the ripening of their fruit.

This verse is repeated from महावीर V. 40,

[V. L. वानीरमुक्त—flowers that are dropped down by वानीर creepers.]

V. 21. अन्वय—अत्र कुहरभाजां भल्लकयूनां अनुरसितगुरुणि अंबूकृतानि स्त्यानं दधति शल्लकीनां शिशिरकटुकषायः इभदालितावकिर्णग्रंथि निष्यंदगंधः स्त्यायते ।

दधति—Third person plural of the present of धा; कुहराणि—विलानि.

भजन्ते—सेवन्ते; अंबूकृतम् = The noise made at the time of spitting. भल्लक - ऋक्षाच्छभल्लभालकाः (अमर)

कटु—pungent (originally) and not 'bitter;' कषायः=fragrant. 'कषायो रसभेदे स्यादंगरगे विलेपने । नर्यासे च कषायोऽथ सुरभौ लोहितेऽन्यवत् ’. (विश्वः) शल्लकी— a plant specially liked by elephants.

इभदालित .... गंधः— इभै : दलिताः (भिन्नाः) विकीर्णाश्च ग्रंथयः तेषां निष्यंदः तस्य गंधः ।

This verse occurs in महावीर V. 41. and मालतीमाधव. IX 6.

भल्लकयूनाम्—भल्लकाश्चासौ युवानश्च - तेषाम्. अनुरसितं—echo.

कुहरभाजाम्—कुहर (गन्धर) कुहरं भजन्त इति. तेषाम्.

स्त्यानं = intensity. स्त्यायत = निविडीभवति. The root is परस्मैपदी.

अंबूकृतानि—अनंघ्रि अंबूकृतानि. “अंबूकृतं सनिष्टीवम्” (अमर)

The howlings of bears are increased in their intensity by the echos in the caves.

शिशिर...गंधः = The cool, pungent and fragrant smell issuing from the knots of शल्लकी plants broken and shattered by elephants, spreads about.

सबाष्पस्तंभम्—बाष्पस्य स्तंभेन सह यथा स्यात् तथा.—restraining his tears.

In spite of the attempts of शंबूक to divert the thoughts of Rama in some other direction, he was so much overwhelmed

with grief at the sight of the once familiar scenes and the memory of the happy days he passed in the company of Sita that he was actually shedding tears, which he now controls.

प्रलीयस्व पुण्येभ्यो लोकेभ्यः—May you get merged in the meritorious worlds. पुण्येभ्यः लोकेभ्यः must be taken to mean not the ब्रह्मलोक but ब्रह्म itself; the word प्रलीयस्व suggests as much. The dative and the plural of course are difficult to explain. This sense (ब्रह्म) is in keeping with the speech of शंबूक himself Viz. 'शाश्वतं पदं अनुप्रविशामि.'

[The reading "शिवास्ते पन्थानः देवयानं प्रतिपद्यस्य पुण्येभ्यः लोकेभ्यः" is easy to interpret and presents no difficulties. The question is whether it is authentic.

S. Ray interprets the word 'देवयान' as meaning "a celestial car". 'देवैः प्रेरितं विमानम्' (मिताक्षरा of Ray). Even if we adopt the reading 'देवयानं प्रतिपद्यस्य' we cannot believe that a Vedant scholar like भवभूति used it in the sense of 'a celestial car' and not in its technical sense; besides the expressions 'प्रलीयस्व,' 'शाश्वतं पदं अनुप्रविशामि' lose all the force. We are to understand that the plural was used out of respect.

We cannot properly appreciate the word 'देवयान' unless we know the theory as propounded in the उपनिषद्स, about the progress or otherwise of the soul after it has left its physical vesture. There are two paths that lead to the other worlds. One known as देवयान and the other पितृयाण. According to श्रुती the ultimate points to which these two paths lead are different.

After death, the soul of the man who is ज्ञानी i. e. has realised the supreme truth, goes to the ब्रह्म loka and gets merged into the universal soul in its purest form and the path that leads him to this destination is known as the देवयान

path and the soul of one who is meritorious enough but is wanting in the knowledge of ब्रह्म goes to चंद्रलोक and returns after having enjoyed the fruit of his meritorious acts. (गीता, 8.23.27) The one i. e. the देवयान path is illuminated throughout and the other i. e. the पितृयान path is dark. गीता describes the stages or places of halting along the journey by both these roads but up to a point only. When death takes place the soul of the initiated passes through fire unto the day, the bright half and the six months of the northern equinox and ultimately reaches the regions of ब्रह्म and gets merged into the supreme soul.

The soul of one who is uninitiated travels, after the body is burnt; through smoke and darkness, the dark half and the six months period of the दक्षिणायन, reaches the world of the moon (चंद्रलोक) enjoys the fruit of his good deeds and returns to the world of mortals in a new form.

गीता is silent regarding the stages after उत्तरायण in the देवयान path. यास्क in (निरुक्त 14.9) describes the stages after उत्तरायण as being देवलोक, सूर्य, वैद्युत and मानसपुरुष.

The Vedānta सूत्रs reconcile the various statements of the उपनिषद्s and mention the stages after उत्तरायण as संवत्सर, वायुलोक, सूर्य, चंद्र, विद्युत, वरुणलोक, इंद्रलोक, प्रजापतिलोक and lastly ब्रह्मलोक (वे. सू. 4. 3. 1-6; बृह. 5. 10; 6. 2. 15; छां. 5. 10.)

Now the question is whether the words denoting the stages in the journey are to be interpreted strictly with reference to time or in conjunction with the other stages Viz. अग्नि, वायुलोक, विद्युत Et. as meaning the presiding deities of those various periods only. Vedānta सूत्रs 4. 2. 19-21; 4- 3. 4. interpret the time-denoting words as the presiding deities who guide the souls of the initiated (ज्ञानी) and the uninitiated (ignorant) towards ब्रह्मलोक and the चंद्रलोक respectively. Besides



it does not stand to reason to suppose that a man reaches one destination or the other according to the time of the year at which he dies. True that in महाभारत भीष्म is described as waiting for the उत्तरायण to die. But his action can be explained on other ground as is done in the ब्रह्मवृत्तभाष्य.

There is one more point worth noticing. The पितृयाण path though admittedly inferior to the देवयान मार्ग takes the soul to the world of the moon (चंद्रलोक) where it is possible to enjoy the fruit of one's meritorious acts, is a path which implies merit on the part of the man whose soul can travel that way. There is a third way which is the lot of the sinners i. e. those who do not follow the injunctions of the शास्त्रs. These sinners, immediately after death either take birth in some inferior species such as birds and beasts or go to यमलोक (the regions of hell) Cf. छां. 5. 10. 8; कठ 2. 6. 7. गीता says the same thing about the sinners. गीता 16. 19-21; 9. 12. Compare also वे. सू. 3. 1. 12. 13; निरुक्त 14. 9.

There is one more consideration regarding the state of those who have realised the supreme truth (ब्रह्म) even in this life (जीवन्मुक्त). About him it is said "नतस्य प्राणा : उत्क्रामन्ति ब्रह्मैव सन् ब्रह्माप्येति". (बृहदारण्यक 4. 4. 6.). कठ 6. 14 says to the same effect "अत्र ब्रह्म समश्नुते" ब्रह्मवेद ब्रह्मैव भवति (मुं. 3. 2. 9) सर्वं खलु इदं ब्रह्म छां. 3. 14. 1.

We quote below a few passages from श्रुतीs in connection with the above discussion.

"द्वे स्रुती अश्रुणवं पितृणामहं देवानामुत मर्त्यानाम् । ताभ्यामिदं विश्वमेजत् समेति यदन्तरा पितरं मातरं च " ॥ ऋ १०. ८८. १५ तथा यजुः अ. १९. ४७ It means I have heard (अहं अश्रुणवम्) that there are two paths देवयान and पितृयाण for gods, पितरs and men. By these two paths this world in motion (इदं एजत् विश्वम्) (यत्) stationed between (पितरं-युः मातरं-पृथिवी) heaven and earth. सं एति makes its journey.

“अच्छा अस्मिन्नच्छाः परस्मिन् तृतीये लोके अच्छाःस्याम । ये देवयानाः पितृयाणाश्च लोकाः सर्वान् पथो अच्छा आ क्षियेम ” । ६ अथर्व ६. ११७. ३.

“तद्य इत्थं विदुर्ये चेमेऽरण्ये श्रद्धा तप इत्युपासेत तेऽर्चिषमभिसंभवन्त्यार्चिषोऽहरह आपूर्यमाणपक्षमापूर्यमाणपक्षाद्यान्षड्दुदब्धेति मासास्तान् । १ मासेभ्यःसंवत्सरं संवत्सरादित्यमादित्याच्चंद्रमसं चंद्रमसो विद्युतं तत्पुरुषोऽमानवः स एतान् ब्रह्म गमयत्येष देवयानः पन्था । २ अथ य इमे ग्राम इष्टापूर्ते दत्तमित्युपासेत ते धूममभिसंभवन्ति धूमाद्वात्रि रात्रेरपरपक्षमपरपक्षाद्यान्यद् दक्षिणैति मासां स्ताञ्जेते संवत्सरमभिप्राप्नुवन्ति । ३ मासेभ्यः पितृलोकं पितृलोकादाकाशमाकाशाच्चन्द्रमसमेष सोमो राजा तद्देवानामग्रे ते देवा भक्षयन्ति ॥ ४ तस्मिन्वावत्संघातमुशित्वाथैतमेवाध्वानं निवर्तन्ते ” छान्दोग्य V. 10.

शाश्वतपद—He means to say that he would reach the regions from which there is no return as he was going by the path of the gods (देवयान) “स एतान् ब्रह्मगमयति एष देवपथो ब्रह्मपथ एतेन प्रतिमद्यमाना इमं मानवमावत नावर्तन्ते ” (छान्दोग्य IV. 15. 6)

V. 22. अन्वय—तदेवहि एतत् वनं अद्य पुनः दष्टं यस्मिन् पुरा चिरमेव वसन्तः अरण्यश्च गृहिणश्च वयं स्वधर्मे रताः सांसारिकेषु सुखेषु रसज्ञाश्च अभूम्.

Rama means to say that he never felt the discomforts of forest life as he had the company of Sita.

रताः स्वधर्मे—devoted to our duties. स्वधर्म here means the duties of a क्षत्रिय. He performed his duties as a क्षत्रिय by destroying the demons.

P. 50. V. 23. एते—पुरोवर्तिनः, ते एव—पूर्वपरिचिताः

विखन्तः—नदन्तः मयूराः येषु.—mountains on which peacocks were cooing.

वनस्थलानि—forest spots. मत्ताः हरिणाः येषु ।

आमंजवः वंजुलताः येषु—banks on which there are charming cane creepers. वंजुल or वेतस is often described as a creeper because of its elasticity. It is also found described as a tree. Cf. रेवारोवसि वेतसी तस्तलं वेतः समुत्कटते. ”

P. 50. [ N. reads आमंजुलुहस्तानि—On which the cry of birds was charming. G. reads आमन्दमंजुलुहस्तानि— On which the birds are singing in a charming deep voice. ]

नीरन्ध्रनीरनिचुलानि—निर्गतं रंध्रं येभ्यः—नीरंध्राः नीरे निचुलाः येषु. in the river-beds of which there were निचुल plants thickly set. Cf. 'निचुलो हिजलोऽम्बुजः' (अमर).

[ N. reads नीप for नीर. नीप is कदंब. ]

V. 24 अन्वय-अयं च यः मेघमालेन आरादिषु विभाव्यते सोऽयं गिरिः प्रस्रवणः यत्र गोदावरी नदी.

मेघ...विभाव्यते—looks like a row of clouds quite near. आरात्—means both near and at a distance. “आराहू सनीपयोः।” The प्रस्रवण गिरि though considerably distant looked as if it was quite near. The comparison of the mountain with a मेघमाला is appropriate. Both present a bluish appearance.

There is much difficulty in identifying the places and ascertaining their relative distances. We are told in अरण्य-कांड १४. ३४ “सोऽहं वाससाहायस्ते भविष्यामि यदीच्छसी । सीतां च तात रक्षिष्ये त्वयि याते सलक्ष्मणे ॥” that जटायु dwelt near Rama's hermitage in पंचवटी. Rama dwelt in पंचवटी on the banks of the Godavari from where Sita was carried off.

We know from the account given in the किष्किंधा कांड सर्ग २७ that प्रस्रवण गिरि was not far off from किष्किंधा. “इतश्च नातिदूरे सा किष्किंधा चित्रकानना । सुग्रीवस्य पुरी रम्या भविष्यति वृषात्मज ।”

The assumption that पंपा is the same as Hampi and पंचवटी no other than the modern town of Nasik and its surroundings, makes it difficult to believe that प्रस्रवण could be seen from पंचवटी.

V. 25. अन्वय—अस्यैव महति शिखरे गृध्रराजस्य वासः आसीत् । तस्य अधस्तात् वयमपि तेषु पण्डितेषु रताः यत्र गोदावर्याः पयसि विततश्यामलानोकहृश्रीः अन्तः कूजन् मुखरशकुनः वनान्तः रम्यः ।

अस्यैव—प्रस्रवणस्यैव; गृध्रराजस्य-जटायुषः, तस्य अधस्तात्-निम्ने at the foot of it.

यत्र—‘येषु, येषां समीपे or उटजेषु.

गोदावर्याः पयसि Et-in the waters of the river गोदावरी the beauty of the green trees was reflected.

रम्यो वनान्तः Et.—a charming sylvan spot.

वितत....श्रीः—वितता श्यामलानां अनोकहानां ( वृक्षाणां ) श्रीः यत्र. पयसि- is to be connected with वितत in the compound वितत.....श्री. This is an instance of एकदेशी अन्वय.

अन्तः कूजन्....शकुनः—अन्तः कूजन्तः ( अत एव ) मुखराः शकुनाः यत्र. ।

वनस्य अन्तः—उद्देशः Of. “ अन्तः स्वरूपे निकटे प्रान्ते निश्चयनाशयोः । अवयवेषु ” ( हैमः )

विविध....प्रदेशाः—विविधानां-नानाप्रकाराणां, विश्रंभाणां-विश्वस्तकर्मणां, यः ।

अतिप्रसंगः—दूरप्रसरः ( अतिशय्यं ) तस्य साक्षिणः प्रदशाः सन्ति. विश्रंभ- familiarity i. e. acts of familiarity. अतिप्रसंग-excess; साक्षात्-is an अव्यय.

साक्षिणः—eye witnesses. = witnesses of our unrestrained acts of familiarity and not “ confidential dealings.”

V. 26. घर्नीभूतः शोकः...नूतनइव—My sorrow becoming intense overpowers me as if it were fresh. ( new ).

चिरात् वेगारंभी ( शाकः ) or चिरात्...रसः ( शोकः ) like a deadly poison that spreads ( but ) the virulence of which manifests itself after a long time.

कुतश्चित्...शकलः—like the piece of dart moved with force by an agent not known. संवेग - violent speed or motion.

व्रणो...पुनः—like an ulcer burst open in the vital part of the heart apparently healed (रूढग्रन्थि). The idea is that Rama's grief had been allayed for all appearances, but at the sight of पंचवटी and its familiar surroundings it burst itself with full force as if the occurrence was immediate.

[ The reading चिरोद्वेगारंभी is not good. It means " that causes despondency after a long time; चलितः for प्रचलः means the same thing. मूर्च्छयति च for नूतन इव, not bad. ]

पूर्वसुहृदः—former friends.

अहो अनवास्थितः भूतसंनिवेशः—Oh how changed is the position of objects !

न अवास्थितः—अनवास्थितः—changed.

The reading भूमिसंनिवेशः—The position of the landscape भूमिः विन्यासः is good.

V. 27. अन्वय—सरितां पुरा यत्र स्रोतः अधुना तत्र पुलिनं । क्षितिरुहां घन-विरलभावः विपर्यासं यातः बहोःकालात् दृष्टं इदं वनं अपरमिव मन्ये ।

पुलिनः or पुलिनं—A sand-bank or sandy beach. (not sandy bank ) Cf. " कालिकाः पुलिनेषु केलिकुपितामुत्सृज्य रासे रसे " Ve 1, 2 तोयो स्थितं तत्पुलिनम् ( अमर ).

विपर्यासं...क्षितिरुहाम्.—The denseness and thinness of trees have become interchanged.

क्षितिरुह m. — क्षितौ रोहति इति - a tree. Cf. शिरोरुह, सरोरुह.

बहोः कालात्—after a long time,

निवेशः शैलानाम्—The situation of the hills.

द्रवयति — denominative verb from दृढ

A period of 12 years is not really enough to bring about such a vast change as is intended to be described here.

**P.52. V. 28.** अन्वय.—तया सह मया यस्यां ते दिवसाः नीताः पुनः स्वेष्टे दीर्घाभिर्भयत् संबंधिकथाभिरेव सततं आस्थीयत तां पंचवटीं संप्रति नाशितप्रियतमः पापः रामः कथमय एकः विलोकयतु वा असंभाव्य गच्छतु वा ।

तया—सीतया; ते- पूर्वानुभूताः [आनन्दमयाः ।]; स्वेष्टे (प्रत्यावृत्त्य अयोध्यायां) तां- तथाविधां (सर्वकालप्रियां); अधुना नाशिता (विनाशं गमिता) प्रियतमा येन तथाविधः (पापः) रामः; एकः (प्रिया विरहितः) विलोकयतु वा असंभाव्य (तस्याः विलोकनरूपं समाननां अकृत्वा वा गच्छतु ।).

Rama says that in the company of Sita, he was as happy in पंचवटी as he could have been in his palace at अयोध्या.

यत्संबंधि...आस्थीयत—about which we had long talks (in अयोध्या) आस्थीयत- pass. imperfect 3rd per. sing. of स्था with आ.

एकः—alone (without Sita). गच्छतु...वा how Rama would leave the place (पंचवटी) without honouring it.

मत्तः—from me; श्रुतभवत्संनिधानः—श्रुतं भवतः संनिधानं येत् who learnt about your prasence from me.

परिकल्पितविमानावतरणमंगल-परिकल्पितानि (आहृत्य संभूतानि विमानात्) अवतरणकाले मंगलानि (मंगल द्रव्याणि यथा) तादृशी सती प्रतीक्षते भगवदागमन प्रतीक्षां कुर्वते. विमानात् अवतरण- विमानावतरणम्. सुषुप्ता। तस्य मंगलानि. The auspicious preparations necessary on the occasion of alighting from the aerial car.

The मंगल ceremony connected with the arrival of a distinguished guest has a religious significance and it consists mainly in waving lights burning sweet oil in a kind of saucer made of wheetflour. It very often consists in waving a coconut around the head of the guest and throwing it off. The latter ceremony namely waving a coconut & throwing it away is supposed to ward off evil and the waving of lights is a mark of great respect and is done by married women whose husbands are alive.

वत्सल—affectionate वत्स+ल according to वत्सांसाभ्यां कामबले  
(पा. 5. 2 98) “आभ्यां लज्जास्यात् यथासंख्यं कामवति बलवति चार्थे । वत्सलः ।  
अंसलः । सि. का.

लोपामुद्रा—wife of अगस्त्य and daughter of a king of विदर्भ.

[The reading आगस्त्यायनाः— the descendants of अगस्त्य.]

संभावय—honour.

प्रजविन्—adj.-swift. “तरस्वी त्वरितो वेगी प्रजवी जवनो जवः” (अमर)

In the Ramayan it is the gods, who had come to congratulate Rama on the destruction of शंबूक by him, who tell him to go and see अगस्त्य. काकुत्स्थ तद्रमिष्यामो मुनिं समाभिर्नन्दितुम् । त्वं चापि । गच्छ भद्रं तं द्रष्टुं तमृषिसत्तमम्.....रामोप्यनुजगामाशु कुंभयोनेस्तपोवनम् ।..... सुरादि कथयन्ति त्वामागतं शूद्रघातिनम् । .....प्रभाते पुष्पकेण त्वं गंता स्वपुरमेवहि । इदं चाभरणं सौम्य निर्मितं विश्व कर्मणा । .... प्रतिगृणहीध्व ।

गुरुजनोपरोधात् ..... रामस्य— excuse for a moment Rama's transgression due to regard for elders. उपरोधः—restraint.

V. 29. अन्वय— अयं गुंजत्कुंजकुटीरकौशिकघटाधुत्कारवत्कीचकस्तं—  
वाडंबरमूकैर्माकुलिकुलः कौचावतो गिरिः । एतस्मिन् प्रचलतां प्रचलकिनां कूजितैः  
उद्वेजिताः कूमीनसाः पुराणरोहिणतस्कंधेषु उद्वेहन्ति ।

अयं—एष दृश्यमानः ; गुंजन्त्यः ( नदन्त्यः ) याः कुंजकुटीराश्रयिण्यः ; लता-  
गृहवर्तिन्यः ; कौशिकघटाः ( पेचक समूहाः ) तासां यः धूत्कारः तेन मिश्रः यः कीचक  
स्तेषां ( वेषु गुह्यानां ) आडंबरः ( तुमुलध्वनिः ) तेन मूकं ( भयनिःशंकं ) मौ  
कुलिकुलं ( काकवर्गः ) यस्मिन् तथाबंधः कौचावतोगिरिः । एतस्मिन् गिरौ प्रचलता  
( परिपततां ) प्रचलकिनां ( मयूराणां ) कूजितैः ( केकाभिः ) उद्वेजिताः ( त्रासिताः )  
कुंभीनसाः ( अजमराः ) पुराणानां रोहिणतरूणां ( चंदनवृक्षणां ) स्कंधेषु ( प्रकांडेषु )  
उद्वेहन्ति । —This is the hill called कौचावत. It is full of the  
swarms of crows that are silent.

कौशिक - owl; कुटीर—a hut of leaves कुंजमेव कुटीरं,

कुंजकुटीरस्थाः कौशिकघटाः (कर्मधा.) of the शाक पार्थिवादि class  
धूत्कार—an onomatopoeic word i e. (sound resembling the  
sense;) hooting.

क्रीचकस्तंब—a cluster of bamboos. “वेणवः क्रीचकास्तेस्युर्ये स्वन-  
न्त्य निलोदता : ” (अमर)

आडंबर literally पटहध्वनि—the sound of a drum; here noise  
in general. “आडंबरस्त्यं रवे गजेन्द्राणां च गर्जिते” (अमर) Ghanasbyam  
separates स्तंब and आडंबर and explains it by गर्वरहित. It would  
mean that the crows lost their pride and became silent on  
account of the hooting of owls. But it, in a way adds to the  
meaning intended to be conveyed. The idea is that the crows  
got frightened by the rattling noise of the bamboos mixed  
with the hooting of the owls and remained silent.

एतस्मिन् ... कुंभीनसाः—On this hill serpents frightened by  
the notes of the peacocks could not leave the branches of the  
sandle tress.

प्रचलाकिन् m.—a peacock. प्रचलाकः (बर्ह) अग्यास्तीति. Instead of  
the usual words वायस, मथूर चंदन Bhavabhuti uses the words  
मौकुलि, प्रचलाकिन, रोहिण Et. they are intended, for sound effect and  
the use is deliberate.

The serpents though frightened by the notes of peacocks  
do not leave the branches of sandal trees as they are expected  
to do. This is either because the fragrance of the sandal trees  
was so strong and therefore attractive to them or because  
they were too big and powerful to be frightened by the presen-  
ce of the peacocks.

कुंभीनसः—नासिका becomes नस as the final member of a  
बहुव्रीहि compound when not preceded by स्थूल and when the  
whole compound is a संज्ञा. “अञ् नसिकायाः संज्ञायां नसं चास्थूलान्”  
(पा. ५. ४. ११८). The first line of the verse is repeated in  
मालती माधव V. 19.



V. 30. अन्वय—एते त कुहरेषु गद्गदनदत्तगोदावरीवारयः मेघालंबितमौलिनील-  
 शिखराः दक्षिणाः क्षोणीभृतः । इमे ते गभीरपयसः अन्योन्यप्रतिघातसंकुलचलत्कल्लोल-  
 कोलाहलैः उत्तालाः पुण्याः सरित्संगमाः । एते — इमे दृश्यमानाः ( पूर्वं दृष्टाः ) ; कुहरेषु  
 ( गव्हरेषु ) गद्गदं ( अव्यक्तं ) नदन्ति गोदावर्याः वारिणि येषु तादृशाः, मेघैः आलंबिताः  
 मौलयः येषां तानि — मेघालंबितमौलीनि ( अतएव ) नीलानि शिखराणि येषां, कुहरेषु  
 is to be connected with the words गद्गदनदत्त...वारयः This is there-  
 fore an example of एकदेशी अन्वय.

शिखर—The peak of a mountain; मौलिः The crown of the  
 head; here it means the highest point. ' वीर ' explains शिखराग्रं—  
 मौलिः पर्वताग्रं शिखरम्, क्षोणीभृत m. —mountain.

अन्योन्य...संगमाः—There are those holy confluences of rivers,  
 where the water is deep; agitated, and noisy on account of  
 the waves dashing against each other. अन्योन्यप्रतिघातेनसंकुलाः  
 ( निविडाः ) चलन्तश्च कल्लोलाः तेषां कोलाहलैः ।

उत्ताल—उद्गतो तालात् - boisterous, गभीरं पयः येषाम्.

End of Act II.



## Act. III

The third act is rightly named छाया or the shadow. The scene is laid in पंचवटी and no interval seems to have elapsed between the events of the second and the episode of the third. The meeting of Rama and Sita, unknown to each other, is the main business of the Act. It opens with a dialogue between तमसा and मुरली the presiding deities of the two rivers.

The conversation is specially designed to inform the audience that Sita was alive, though practically dead to the world and had delivered of twin sons immediately after her banishment. We are further told that the boys were handed over to Valmiki for being properly brought up, by the presiding deity of the river Ganges.

मुरली is ostensibly sent by लेपासुद्धा the wife of Agastya with a word to Godavari to take care of Rama who was expected to pass through Dandaka. लेपासुद्धा is perfectly justified, as events show, in anticipating that the sight of the old scenes would prove unbearable to Rama and mishap might take place.

Ganga had anticipated as much. She knew that Rama would have to pass through पंचवटी the sight of which was sure to recall extremely painful memories. Ganga goes to meet the river goddess Godavari accompanied by Sita whose touch was expected to revive Rama in case he fainted and there was danger to his life.

The whole scene is made interesting by the fact that Sita by the favour of Ganges was made invisible.

The whole Act is devoted to the description of Rama's great grief and Sita's lamentations.

The third Act is regarded by critics as a masterly achievement of the genius of Bhavabhuti especially in depicting the sentiment of pathos.

The dignified behaviour of both the hero and the heroine under the most painful circumstances is certainly remarkable. In the hands of any other writer and in the case of any other characters this pathos would have degenerated into morbid sentimentalism.

P. 54. **संभ्रान्ता**—in a hurry; **सरिद्वरां**—the best of rivers.

**वर**—adj—excellent, best. वृ-कर्मणि अप् used with gen. or loc. or at the end of a compound e.g. चवर, तचवर, वेदविदांवर. from “जानासि उप to तर्पयेति” (the end of V. 2) is the message by लोपासुद्रा through मुरला.

**वधूः**—सीता is referred to by लोपासुद्रा as. ‘वधूः’ वधूः—[उद्यते पितृगेहात् पतिगृहं वह ऊ धुकृच. ] Lit. it means ‘a bride’, ‘a daughter-in-law.’ एषा च रघुकुलमहत्तराणां वधूः V 4. वधूचतुष्केपि यथैव शान्ता 4. 16. तेषां वधूः त्वमासि 1. 9.

The wife of a younger relation, a younger female relation. e.g. इयमपि वधूः श्रुतकीर्ति Ac. I after V. 18. It also means a female ‘a maiden.’ Cf. हरिरिह मुग्धवधूनिकरे विलासिनि विलसति केलिपर Git 1. लोपासुद्रा has, by her age, learning and the familiar terms on which she lived with the family of दशरथ and especially with सीता, every right to address सीता as ‘वधूः.’ Cf. “वधूर्जाया स्तुषा स्त्रीच” (अमर).

V. 1 **अन्वय**—गभीरत्वात् अनिर्भिन्नः अन्तर्गूढघनव्यथः रामस्य करुणोरसः पुटपाकप्रतीकाशः ।

**गभीरत्वात्**—गंभीर्यात्—gravity, dignity.

**अनिर्भिन्नः**—हृदयं निर्भिन्नं बहिरनागतः, निर् + भिद् + क्त कर्तरि = निर्भिन्न = issued out ( गत्यर्थत्वात् कर्तरिक्तः ). or निर + भिद् + क्त भावे = निर्भिन्नम् तत् आसेत अस्य इति निर्भिन्न + अच् मत्वर्थे = निर्भिन्नाः this applies both to कृष्णोरसः as well as the thing put in the fire.

**पुटपाक**—Lit. a hollow space, a special method of preparing drugs. Certain prescribed ingredients are put in a vessel or an earthen pot which is completely sealed and then baked in fire sufficiently long.

**प्रतीकाशः**—resembling; साधारणः “समानश्च स्युरत्तरपदेत्वमी” निभसंकाशं सांकाशं प्रतीकाशोपमादयः” (अमर)

Sorrow is here compared to the ingredients in a boiling state inside the vessel. Just as the ingredients though in an excessively agitated state are not seen from outside, similarly the grief of Rama though unexpressed was agitating his mind.

[ The reading ‘अनिर्भिन्नगभीरत्वात्’ = on account of its being unmanifested and deep, is equally good ]

तेन....संतानेन...तथा पिधः इष्टजनः तस्मिन् कष्टस्य विनिपातः ।

विनिपातात् जन्म यस्य—तथाविधः.....जन्मना adj. of संतानेन, =which arose from the calamity of a dear person.

**प्रकृष्टतां गतेन**—gone to excess.

**दीर्घशोकसंतानेन**—by the long continuity of grief.

**संबंधन**—with its fastenings.

[ V. L. कुसुमसमबंधनम्—The support of which is as frail as the stem of a flower; this is not as forceful as the one we have adopted. ]

**प्रतिनिवर्तमानेन**—returning after killing शंबुक.

**बधूसहवास....साक्षिणः** that witnessed his intimacy with Sita.

**अतिगंभीर - संवेगात् - आतिगंभीरः** आभोगः यस्य सः = अतिगंभीरभोगः शोकः तेन यः क्षोभः तस्य संवेगात्.

अतिगंभीरः = vast; आभोगः=extent; सवेगः— force; क्षोभ= agitation.  
प्रमादः—carelessness, danger, calamity.

V. 2. अन्वय—मोहे मोहे शीकरक्षोदशतैः पद्मकिजल्कगंधान् आकर्षद्धि स्वैरं  
स्वैरं प्रेरितैः रामभद्रस्य जीवं तर्पय ।

शीकरणां (जल्कणानां) क्षोदेन (पेषणेन) शीतैः (शीतलेः), पद्मकिजल्कानां  
(कमलकेवराणां) गंधान् आकर्षद्धि स्वरं स्वरं, (मंदं मंदं) प्रेरितैः (अतः) वीचीवातैः  
(तरंगवायुभिः) रामभद्रस्य जीवं तर्पय. इति एतन् आभिधातुं प्रेषितासि ।

वीची—वीचि is both masc. and neuter. The feminine is वीची  
or वीचि; वीची संगताः वाताः— वीची वाताः तैः

क्षोद is from क्षुद् to pound; शीकर - जलविंदु.

स्वैरं—स्वः ईरः प्रेरणा आस्मिन्—स्वैराम्

“किजल्कः केसरोऽस्त्रियाम्” (अमर)

दाक्षिण्यम्—दक्षिणस्य भावः— attention, courtesy.

मौलिकः—radical - मूलदागतः

उपकंठः—neighbourhood. सवेग— vehemence.

अभ्युपपन्ना—favoured.

रसातलम् = the word seems to have been used in a general  
sense and no exact fourth region amongst the seven nether  
worlds is indicated.

स्तन्यत्यागात्परेण—after they had been weaned. त्यागात्परेण is  
irregular.

प्राचेतसस्य—the genitive is put for the dative.

P.56. V. 3. ईदृशानां—refers to Sita.

विपाकः—विषमः पाकः an untoward turn, a calamity.

यद् i. e. विपाके. The wonder lies in the fact that personages  
like गंगा, पृथिवी and वाल्मीकि render help.

**उपकरणीभावम्**—अनुपकरणस्य उपकरणस्य भावः इति उपकरण + च्वि + म् + घञ् = उपकरणीभावः तम्. usefulness.

अयोध्या is situated on the river सरयू and hence the poet makes सरयू tell the Ganges about the probable departure of राम from अयोध्या to जनस्थान for punishing शंबुक.

**शोकमात्रद्वितीयस्य**—शोकः एव=शोकमात्रं, शोकः एव द्वितीयः (सहायः) यस्य.

द्वादश.....अभिर्वर्तते—to-day is to be tied the auspicious knot for the purpose of the reckoning of the 12th year from birth.

द्वादशस्य संवत्सरस्य या संख्या (गणना) तस्याः मंगलकरीग्रन्थिः । वेधः अभिवध्यते (ग्रथ्यते) " It seems to have been the practice to tie on each birth-day round the wrist a string with knots corresponding in number to the number of years passed by the person from his birth. On the knot were put such objects as गुग्गुलु, निंब, सिद्धार्थ, दुर्वा and गौरोचना, all supposed to ward off the evil eye.

**पुराणश्वशुरम्**—The Raghus traced their descent from the sun and hence the sun is referred to as पुराणश्वशुर.

**मानवस्य राजर्षिवंशस्य प्रसवितारम्**— The Sun—the progenitor of the whole race of the Raghus, descended from मनु.

मानव—मनोरथम्.

In the Ramayan बालकांड सर्ग 70 the descent of Rama is traced back to ब्रह्मा. Rama, according to रामायण is the 37th in descent from विवस्वत्.

**एतावतः** Shows the long line of kings that intervened between विवस्वत् and राम. (See appendix)

The alliteration प्रसवितारं सवितारं Et. seems to have been deliberate.

अपहृतपाप्मानम्—अपहृतः पाप्मा येन = Who destroys sin. Cf. छांदोग्य '1. 6. 6. 7.

प्रकृष्टप्रेमा—प्रकृष्टं प्रेम यस्याः सा.

प्रत्यन्तरी भव—be in attendance upon her; this is technically known as a च्चि form.

यथादिष्टम्—आदिष्टं अनतिक्रम्य—as ordered.

गोदावरीहृदात्—from the pool of Godavari. तदियम्. इयम् refers to Sita in the verse that follows. “परिपांडु” Et.

V. 4. परिपांडु—Very pale. पांडुरवर्णौ; दुर्बलौ—क्षामौ—languid.

कपोलौ ताभ्यां सुंदरम्. विलोला कवरी यस्मिन्—with the hair dangling about. Sita had not braided her hair on account of her separation. Cf. हस्तन्यस्तं मुखमसकलव्यक्तिलंबालकत्वात् (मेघं) Not to braid the hair during the separation was a common practice amongst high-born ladies.

दधती—present part. of धा.

करुणस्य मूर्तिः...जानकी. The image of pathos; suffering (from separation) incarnate. It is the height of grief and the intensity of sorrow caused by separation that is sought to be described by the poet and he could not have chosen better words.

We doubt the propriety of describing this figure as उत्प्रेक्षा. The प्रकृतस here are करुणा and विरहव्यथा. There is no साम्य between करुणा and मूर्तिः nor between विरहव्यथा and शरीरिणी. उत्प्रेक्षा requires संभावन of the प्रकृत with a सम (उपमान). The figure here is अतिशयोक्ति if any.

P. 58 V. 5. construe इयं हि सा बंधनात् विप्रलूनं मुग्धं किसलयमिव—Here is she (Sita) like a pretty sprout cut off from its stem.

हृदयकुसुमशोषी दास्यः दीर्घशोकः अस्याः परिपांडुक्षामं शरदिजः धर्मः केतकी-गर्भपत्रमिव ग्लपयति. or.

हृदयकुसुमशोषो दारुणः दीर्घशोकः (हृदयकुसुमशोषो) शरादिजः घर्मः केतकीगर्भ-  
पत्रमिव अस्यां बंधनात् विप्रलूनं मुग्धं किसलयं इव परिपांडुक्षामं शरीरं ग्लपयति ।

अत्र द्विविधं साम्यं—शरीरग्लपनम् केतकीगर्भपत्रग्लपनमिव इति एकम् । शरीरं  
किसलयमिव परिपांडुक्षामं इति द्वितीयम् । कुसुमसदृशं हृदयं शोषयति ।

Construing the first line as in opposition with शरीर gives rise to a fault of दूरान्वय.

विप्रलूनम्—p. p. p. of लू with वि and प्र.

हृदयकुसुम....गर्भपत्रम्—the severe and long continued sorrow that withers the flower of her heart wastes away her pale and weak body, like the autumnal heat that fades the inner petal of the केतकी flower.

ग्लपयति—causal of ग्लै, क्षाम adj. from क्षै Cf. “क्षामक्षामकपोलमाननं” (Sha.)

शरादिजः—अलुक्समास. “प्रातृद शरत्काल दिवां जे” (पा. 6. 3. 15.)

घर्म—heat. It is a शुद्धविष्कंभ.

पुष्पावचयव्यग्रा-पुष्पाणां अवचये व्यग्रा—engaged in gathering flowers.

V. 6. construe;—पुरा सीतादेव्याः यः अग्रे लोलः करिकलभकः स्वकर-  
कलितैः सल्लकीपल्लवाग्रैः वार्धितः अभूत् सः अयं वच्चासार्धं पयसि विहरन् अन्येन उद्दामेन  
द्विरदपातिना दर्पात् संनिपत्य अभियुक्तः ।

“कलभः करिशावकः” (अमर); द्वौ रदौ दन्तौ यस्य सः द्विरदः तेषां पतिः तेन.

संनिपत्य—having attacked; अभियुक्तः—engaged in a fight.

कलित—Virraghava explains by “offered” but ‘plucked’ shows greater affection than mere offer.

लोल—restless; restlessness on the part of the young elephant may be due either to its impatience to get the twigs from Sita’s hands or to its playfulness of youth.

For संनिपत्य Compare “किमुक्तैः संनिपत्यैव पताकां वो हराम्यहम्”  
A. IV. 26. Here it means a wanton attack.



‘आर्यपुत्र परित्यायस्व’—Sita in her excitement calls upon Rama for help. This illustrates the force of habit.

**स्मृतिमभिनीय**—she realised the awkwardness to which she exposed herself to by this cry of help and shows by gesticulation as much.

**सर्वैकव्यम्**—वैकव्येन सह यथा स्यात् तथा,—with overwhelming sorrow; विक्रवस्य भावः—वैकव्यम्. “विक्रवो विव्हलः स्यात्” (अमर)

**अनुवध्नन्ति**—follow.

(नेपथ्ये विमानराज अत्रैव स्थीयतां) we know from the end of the 2nd Act that Rama had promised to return to पंचवटी. “भगवति पंचवटि गुरुजनोपरोधात् क्षणं क्षम्यतामतिक्रमो रामस्य.”

**ससाध्वसोल्लासम्**—साध्वस—fear, agitation: उल्लास joy. That Sita, on hearing the voice of Rama at this juncture, should feel both delighted and frightened is most natural.

जलभर.....भारतीनिर्घोषः—जलस्य भरेण भरितः मेघः तस्य मन्थरं स्तनितं तद्वत् गंभीरः मांसलः च. मांसल metaphorically means loud.

भारती निर्घोषः; : भारती—speech. निर्घोषः loud noise.

ध्रियमाणकर्णविवरां (माम्)—ध्रियमाणं कर्णविवरं यस्याः—the cavities of whose ears are filled (by the loud voice.)

उत्सुकयति—makes me uneasy; denominative verb from उत्सुक.

The poet might be eager to inform the reader that the voice of Rama had a kind of dignity about it; it was deep, loud and commanding. But the poet forgets as he often does, that this is a play to be represented on the stage and such long and descriptive sentences in the mouth of a character like Sita are absurd. Even in any other form of literature, judged by modern standards, this kind of language would not reflect credit on the author. In modern dramas whatever is thought desirable to be made known to

the audience but cannot appropriately be put in the mouth of a character is conveyed by the author in the form of stage directions. In fact this device is carried to such an extent that it becomes a serious flaw in the composition of a play. As we have discussed this aspect of the drama in our introduction we refrain from offering any further remarks.

V. 7. Construe—इदृशीत्वं कुतस्त्येपि अपारिस्फुटनिस्वान् स्तनयित्तोः मयूरीव किं चकितोत्काण्डितं स्थिता असि ?

अपारिस्फुटः—not distinct; निस्वानः—Sound; कुतस्त्य—Coming from an unknown direction.

कुतस्त्य—*is an अव्यय. कुतः आगतः इति कुतस् + त्यस् = कुतस्त्य.*  
Words with तसि take त्यप्

स्तनयित्तोः—*gen. sin. of स्तनयित्तु—a cloud.*

[ V. L. किमव्यक्तोसि निन्दे—As Prof. Kane observes this must be an emendation. There being no word to suggest a question किम् must have been put in. N. and K. read निन्दाण. ]

स्वरसंयोगेन प्रत्यभिजानामि—*Lit. the junction of vowels. From the position of the accents I identified it to be the voice of my lord.*

तपस्यतः—*geni. sing. of the present participle of तपस्यति.*

तपस्यति—a denominative verb from तपस्. तपः चरति तपस्यति ।

दण्डधारणार्थम्—in order to punish.

ऐश्वको राजा—The king descended from इक्ष्वाकु.

We don't think that there is any sting intended in the use of the expression 'ऐश्वको राजा.' She has heard a report and she is only reproducing what she heard. In her conversation with मुरली she has shown tenderness towards Rama by referring to him as रामभद्र e. g. "संभावितजनस्थानागमनं रामभद्रम्" Et. and she is not expected to show any mark of disrespect towards Rama in her

talk with Sita. Nor is there any sting intended in the reply of Sita e. g. "दिष्ट्या अपरिहीनधर्मः खलु स राजा". Sita picks up the word राजा which was used by तमसा to show that Rama was not unmindful of his duties as a King. Sita was glad to hear this account of Rama from तमसा and herself congratulates Rama saying 'अपरिहीनधर्मः खलु स राजा'. दिष्ट्या....स राजा—it is fortunate that Rama does not neglect his duties as a king.

अपरिहीन धर्मः—अपरिहीनः राजधर्मः यस्य.

V. 8. Construe—यानि प्रिया सहचरः (सन्) चिरं अध्यवात्सं, यत्र मृगा अपि हुमा अपि मे बंधवः, तानि बहुनिर्झरकंदराणि गोदावरीपरिसरस्य गिरेः तटानि एतानि ।

प्रिया सहचरः यस्य—Whose companion was his wife.

अध्यवात्सम्—Aroist of वस् with अधि, वस् when preceded by उप, अनु, अधि, and आ takes the accusative and not the Loc. उपान्वध्याङ्वसः ( पां. 1. 4. 48 )

बहु...कंदराण-बहवः निर्झराः कंदराः च येषु—in which there are many streams and caverns.

गोदावरीपरिसरस्य—गोदावरी परिसरे यस्य—in the vicinity of which is the river Godavari. तटानि slopes.

प्रभातचंद्रमंडलापांडुर—here the resemblance with the चंद्रमंडल that is intended, lies in the आपांडुरता only. प्रभातचंद्रमंडलमिव आपांडुरं तथा च परिक्षामं च. pale like the orb of the moon at day-break. आकारेण—उपलक्षणे तृतीया, आकारेण उपलक्षितः according to "इत्थंभूत लक्षणे" ( पा. 2. 3. 21 ) कंचित् प्रकारं प्राप्तस्य लक्षणे तृतीयास्यात् । जटाभिः तापसः सि. कौः endowed with a form, weak, emaciated Etc.

निजसौभाग्य....ज्ञातव्यः—निजः सौम्यः गंभीरश्च अनुभावः एव निज...अनुभावमात्रं तेन प्रत्यभिज्ञातव्यः

Connect "पंचवटीदर्शनेन" with the verse अन्तर्लीनस्य Et.(9).

V. 9 Construe—अथ उद्दामं ज्वलिष्यतः अन्तर्लिनस्य दुःखाग्नेः धूमस्य उत्पीड इव मोहः प्राक् मां आवृणोति.

दुःखग्नेः—दुःखं अग्निरिव, उपमित कर्मधारय, or दुःखमेव अग्निः ( रूपक )  
दुःखरूपः अग्निः If we make दुःखत्व prominent, ज्वलिष्यतः is out of place. ज्वलन of दुःख is possible through a रूपक only. उद्दामम् adv. Fiercely.

मोहः—Stupor; अन्तर्लिनस्य.....That had been concealed, (smouldering) in the heart.

उत्पीड इव धूमस्य—like a volume of smoke of the fire of grief Et.

ज्वलिष्यतः—geni. sing. of the future participle of ज्वल, Cf. पुरोत्पीडे तटाकस्य Et.

At the sight of पंचवटी Rama's grief burst forth in all its force and vividness. The author means to say that it was lying concealed so long but the sight of पंचवटी was enough to kindle the fire of grief. Here मोह—stupor is compared to a volume of smoke and the manifestation of Rama's grief to fire. Again smoke precedes fire so मोह ( stupor ) has preceded the fire of Rama's grief which burst forth at the sight of पंचवटी.

इदं तत्....गुरुजनेन—It is exactly this that was feared by the elders. i. e लोपासुद्रा and भार्गुरथी.

हा कथमेतत्—These words of सीता are used with reference to Rama's words “ हा प्रिये जानकि ”

P.62 मां मन्दभागिनीं व्याहृत्य—uttering my name: who am unfortunate.

आमिलक्षेत्रनीलौत्पलः—ईषत् मीलत् नेत्रमेव नीलौत्पलं यस्य — whose eyes have closed.

निरुद्धनिश्वासनिःसहम् — निरुद्धः निश्वासः तेन निःसहं यथा स्यात् तथा—in an unbearable way, respiration being checked.

[ V. L. निरुत्साहनिःसहम् — spiritless and helpless ]

V. 10. प्रियस्पर्शो— of agreeable touch हि because. प्रियः स्पर्शः यस्य. एषजनः—This person - Rama; निरतः — is extremely fond.

[ Gh यत्र for तत्र. नियतो भरः on which is fixed the responsibility. V. reads नियतोभवः - On it alone is fixed the being (the revival) ]

All these various readings mean almost the same thing though in a round about way and there is very little to choose between them. The difficulty lies in finding out the authentic reading.

सास्त्रया - अस्त्रेण सह - सास्त्रा तथा, shedding tears.

जान पुनः प्रत्यागतमिव जीवितं त्रैलोक्यस्य, - Rama was every thing to Sita. She loved Rama to such an extent that the life of Rama to her was as valuable as the life of the three worlds put together.

There is no question of identification of Rama with त्रैलोक्य. वीररा. explains as follows. "त्रयाणामपि लोकानां राममयजीवितत्वात् रामजीवने तज्जीवनं इति भावः "। Sita uses a similar expression later on "सकल, जीवलोकमंगलाधारस्य." This is only an exaggerated way of expressing one's depth of feeling, commonly employed.

V. 11. Construe. हृदि मे हरिचन्दनपल्लवानां आश्वोतनं, निष्पीडितेन्दुकर-कन्दलजो सेकः, आतप्तजीवित पुनः परितर्पणं संजीवनौषधि रसो हृदि प्रसक्तो नु ।

The touch of Sita was exceedingly pleasing, so much so that Rama was at a loss to know what it was and makes his own conjectures. The way in which Rama is made to express his state of mind is highly poetic.

आश्वोतनं...पल्लवानाम्—can it be the extract of the leaves of हरिचन्दन ?

निष्पीडितेन्दु—Et. is it the sprinkling of water got by crushing the rays of the moon ?

हरिचंदन may mean one of the five trees of paradise e. g.  
 “पंचैते देवतरवो मंदारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचंदनम्”  
 or a special variety of sandal tree known as गोशीर्ष. Cf. “तैल पर्णिक  
 गोशीर्षे हरिचंदनमास्त्रियाम्” (अमर)

निष्पीडितेन्दु. Et.—निष्पीडिताः इन्दुकराः एव कंदलाः तेभ्यः जायते इति.  
 कन्दल—a tender shoot.

नु shows doubt Cf. “नु पृच्छायां विकल्पेच” (अमर)

आतप्त .... आतप्तं च तत् जीवितं च तस्य पुनःपरितर्पणः

[The reading आतप्तजीविततरोः परितर्पणोयम्—which refreshes the  
 tree of my worried life. Not very satisfactory.]

V. 12. स्पर्शः—स एव—This is the same touch with which I  
 was formerly familiar.

संजीवनः—That restores life; मनसः परितोषणः—that glad-  
 dens the heart.

[V. L. परिमोहनः—That brings on stupor.]

संजीवन, परितोषण—The affix अन् is कतृवाचक.

यः परिहृत्य .... आतनोति—having removed the effects of faint-  
 ing brings on dullness as a result of extreme delight. Cf.  
 तव स्पर्शोस्पर्शो मम चे परिमूर्द्धेन्द्रियगणो विकारश्चैतन्यं भ्रमर्याति ससुन्मीलयति च” ।

एतावदेवदानीं मे बहुतरम् Sita was painfully conscious of the  
 improbability of being united again. She knew that there was  
 no chance of rendering any service to Rama and now that she  
 got one, she feels very happy and says that even this is no  
 small gain.

अभ्युपगमः—favoured. न रवळ—the question is intended to show  
 surprise.

राजा अधिकं कोपियति The use of the word ‘राजा’ on the  
 part of Sita seems to be deliberate. Instead of referring to  
 Rama in the usual loving term ‘आर्यपुत्रः’ she speaks of him in

his capacity of a king and she knew too well how particular and stern he was when he was called upon to do his duties as a king. हुम्-‘हुम् वितर्के परिप्रश्ने’ (अमर)

**आर्यपुत्र असदृशं खलु एतत् अस्य वृत्तान्तस्य.**—Now that Sita knows what Rama's attitude was towards her from his use of the words ‘हा प्रिये जानकि’. She uses the endearing term आर्यपुत्र and says that she is unable to reconcile his present behaviour with his past act i.e. abandonment. Ever since her abandonment Sita could not have known what the feelings of Rama were towards her. She must have thought that it was not the same Rama that she knew him to be. But now that she knows what his real feelings are towards her, she at once feels that it would be uncharitable on her part to think so meanly about him, kind-hearted (वत्सल) as he is, and pays him the highest compliment, that she could, saying that a man like Rama is not only rare but rare to be met with even in births to come. (जन्मान्तरेषु अपि पुनरसंभावितदुर्लभदर्शनस्य).

The belief in the immortality of the soul and rebirth must have been so common in the days of भवभूति, not to say that it is common even now, and that it influenced the thought so profoundly, as though, it were an act of daily occurrence and only has to be mentioned to be believed in.

असंभावितं दुर्लभं दर्शनं यस्य. एवंवादिनः—Sita here refers to Rama's words ‘प्रिये जानकि’.

निरनुक्रोषा—cruel. ‘कृपादयानुक्रोपास्यादनुक्रोशोऽपि’ (अमर).

Compare VI. 31. 32. ‘प्रकृत्यैवप्रियासीता’ Et. अहमेतस्य हृदयं जानामि समापि एवः। Compare “अस्याः देव्याः मनस्तास्मिन् तस्य चास्यां प्रतिष्ठितं। तेनेयं स च धर्मात्मा मूढतमपि जीवति (सुंदरकांड 15. 52).

सनिर्वेदम्—with dejection.

कीदृशी मे हृदयावस्था ? Sita was extremely moved at seeing Rama in this pitious condition, She herself did not expect as

much, especially because of the injury of exile inflicted on her and that too without any substantial cause. When Sita herself did not expect to be moved to the extent to which she did she did not expect Tamasa to comprehend the state of her mind and asks pertinantly whether she realised the depth of her feeling.

P.64. [ The reading “कीदृश इव मे हृदयानुबंधः इति न जानामि” I do not know what the state of my heart is—is equally good. ]

V. 13. अन्वयः— दीर्घे अस्मिन् वियोगे झटिति घटनास्तमितमिव तत्र हृदयं नैराश्यात् तटस्थम्, अपि च विप्रियवशात् कलुषं, सौजन्यात् प्रसन्नम्, दयितकरुणैः गाढकरुणम्, प्रेम्णा अस्मिन् क्षणे द्रवीभूतमिव ।

**झटिति घटनया** – अचिन्तितसमागमेन – by a sudden and unexpected meeting. स्तमित – paralysed.

**नैराश्यात् तटस्थम्** – पुनःसमागमाशाविरहतात् उदासीनम् – indifferent on account of despair.

**कलुषं विप्रियवशात्** – निष्कारणपरित्यागात् अप्रसन्नम्. कलुष literally means turbid, dirty and figuratively, as here, displeased.

**विप्रियं** – a disagreeable act. Cf. मनसापि न विप्रियं मया कृतपूर्वं तव किं जहासि मां ( R. 8. 52 ) कृतवानसि विप्रियं न मे ( Ku. 4. ).

**प्रसन्नं सौजन्यात्** – दयितस्य सदाशयतया विमले. – pleased at his goodness. Evidently the word प्रसन्न is suggested by the use of कलुष. They present a contrast which is very happy. Cf. गंगां शरन्नयति सिन्धुपतिं प्रसन्नां ( Mu 3.9 ) गर्भारायाः पयसि सरितश्चेतसीव प्रसन्ने ( Me.40.). Here in the case of कलुष and प्रसन्न the literal sense though not intended is suggested and their use thus adds to the rhetorical effect.

**दयितकरुणैः** – दयितस्य ( प्रियस्य, रामस्य ) करुणैः करुणालापैः न दुःखैः गुरुशोकम् – deeply touched by the miserable condition of Rama, your loving husband.



**प्रेम्णा** - भर्तुः त्वदाश्रयया प्रीत्या अस्मिन् क्षणे ( एतन्मुहूर्ते ) रसमयमिव.  
Your heart has at this moment, as it were, melted with affection.

The psychological analysis of the mental state of Sita by Tamasa is very accurate and therefore pleasing. It is very welcome coming as it does from an author who flourished in the 8th century A. D.

V. 14. स्नेहार्द्रशीतलः ते स्पर्शः नूतः प्रसाद इव अद्यापि मां नन्दयति । स्नेहेन आर्द्रश्चासौ शीतलश्च—cool and moist on account of love. नन्दिनी literally means a woman who causes delight, the usual meaning 'daughter' does not suit the context.

[The reading नन्दनि does not give a better sense since the vocative 'दवि' has already been employed.]

**अगाधमानसदर्शितस्नेहसंभाराः**—अगाधः मानसो दर्शितः स्नेह-संभारः येषु, संभार-heap, collection; अगाध-unfathomable.

आनन्दनिष्पन्दिनः—आनन्दं निष्पन्दन्ते इति.

[G. reads संभवाः for संभाराः—That spring from or proceed from deep affection.]

येषां प्रत्ययेन—by the conviction they carry to my heart (about their sincerity. )

**निष्कारणपरित्यागशल्यतोऽपि**—the joy of life marred by the most unreasonable repudiation.

**बहुमतो मम जन्मलाभः**—Sita means to say that these words of Rama showing the sincerity and intensity of his love make me feel that life is worth living and my very existence must be looked upon as a blessing.

This is a mode of expression in which a word used elliptically, besides retaining its own primary sense, conveys another in addition to that which is actually expressed.

Hindu philosophy looks upon the fact of one's being born as a great blessing. The idea at the root of this philosophy is that the possibility of realising the supreme truth (final beatitude or मोक्ष) is denied to all other beings, however constituted they might be, by one's own efforts and during one single existence except in the human species: Human life is not valued so much for the material comforts that it may bring and make their enjoyment possible, constituted as we physically and mentally are, but for the fact that it affords possibilities for reaching the highest goal namely spiritual perfection. Unless and until we understand and appreciate this mental outlook and its historical background it will be difficult to appreciate the significance of many expressions that permeate our literature, especially ancient.

Hear of course, Sita is not at all thinking of the possibility of spiritual benefit that being born as a human being affords; on the contrary the idea of material enjoyment is uppermost in her mind. This discussion will help us to understand why life is looked upon as a लाभ.

संकल्पाभ्यासपाटवोपादानः एष भ्रमः—सीतया पुनः समागमो भवतु भविष्यति वा इति यः संकल्पः (चिन्ता) तस्य यः अभ्यासः (पुनरावृत्तिः) तस्मात् जातं यत् पाटवं (पटुता) तदेव उपादानं (कारणं) यस्य सः भ्रमः । निरन्तरं मया सीताध्यायते तेन ध्यानानुरूपवस्तुकल्पनाप्रवणोऽहं जातः । कल्पनानिर्मिता च सीता मया तात्त्विकीति मन्यते, नेह वस्तुतः अस्ति इत्यर्थः । “अथवा” इति प्रागुक्तस्य आक्षेपः । “त्वं पुनः क्वासि” इत्यनेन स्थितामपि त्वां न पश्यामि इति उच्यते एतद्युक्तं । कुतः इह प्रियतमा सीता मे नास्त्येवेति । यदि नामास्तिकुतः स्पर्शः ? उच्यते “एष रामभद्रस्य भ्रमः.”

अभ्यास—repetition; उपादान—natural or immediate cause. Compare; युष्मत्प्रसादोपादान एवैष महिमा P. 46 (Text). प्रकृष्टपुण्यपरिपाकोपादानः कोपि महिमा स्यात् “निमित्तमेव ब्रह्मस्यात् उपादानं च वा ईक्षणात्”. repeated from महावीर IV.

भ्रमः—misapprehension; delusion; शूक्तौ रजतं इति ज्ञानं भ्रमः ।

Rama means to say that the touch he experienced was not the touch of Sita physically present. It was a delusion created by his own imagination helped by constant indulgence in the thoughts about Sita. We cannot forget that Bhavabhuti was steeped in Vedant philosophy and consequently the terms that he uses are suggested by his intimate acquaintance with the terminology of न्याय and वेदान्त.

[ G. reads “ संकल्पावभास-पाटवोपादानः ” —संकल्पेन यः अवभासः—presenting in imagination. ]

Rama here refers to himself in the third person and uses the word रामभद्र. The use of भद्र is ironical. कः अभियोक्ष्यते—‘who will now attack?’ (the elephant) also ‘who will now be appointed.’

**पुत्रकम्**—The affix क here is applied in the sense of compassion and not स्वार्थे, or अल्पार्थे. “ अनुकंपायाम् ” ( पा. 5. 3. 76. पुत्रकः अनुकंपितः पुत्रः; सि. कौ. )

**रघुनन्दनः**—We don't think that the word is used sarcastically. वासन्ती meets Rama after a long time and she cannot have meant an insult at the very sight of Rama. Besides the tone of the conversation that follows between herself and Rama shows no sign of sarcasm.

**जटायुशिखरस्य दक्षिणेन**—दक्षिण + एनप् = दक्षिणेन the एनप् usually gives द्वितीया as दक्षिणेन वृक्षवाटिकां ( शा. ) but by योग विभाग of एनपा in “एनपा द्वितीया ” we get षष्ठी also. The use of the genitive with दक्षिणेन is grammatically irregular.

**सीतातीर्थेन**—the flight of steps leading to a river. (Marathi घाट). Cf. “विषमोऽपि विगाह्यते नयः कृततीर्थः पयसामिवाशयः (Ki. 2. 3.). “तीर्थं शास्त्राध्वरक्षेत्रोपायनारीरजःसु च । अवतारविजुष्टं बुपात्रोपाध्याय-मंत्रिषु” इति मेदिनी.

To say that वासन्ती purposely used the word सीतातीर्थ and referred to जटायुशिखर is too much. Such insinuations are not consistent with the dignified character of वासन्ती. We know how fearlessly and directly she has attacked Rama a little later “अथ कठोरयशःकिल ते प्रियम्” Et. “तत्किमिदं अकार्यं अनुष्ठितं देवेन” Et.

It is very likely that the descent into the river came to be popularly known as ‘सीतातीर्थ’ and the peak as ‘जटायु शिखर’ and these names were quite familiar to Vasanti, the presiding deity as she is of the forest.

अहह—‘अहहेत्यद्भुते खेदे’ (अमर).

हृदयमर्मच्छिदः कथोद्धाताः—these allusions to the story of my life cut the vitals of my heart. उद्धाताः प्रस्तावाः.

[G. reads हृदयमर्मविधः; there is no difference in the meaning. मर्म is lengthened before विध. Compare हृदयमर्मविधः खल्वमी कथोद्धाताः (महावीर० V).

दिष्ट्या वर्धसे—दिष्ट्या वृधू—‘to congratulate a person upon.’ दिष्ट्या—दिष्टि means हर्ष, भाग्य. तथा; हर्षेण or भाग्येन इत्यर्थः। हेतौ तृतीया.

P. 68. V. 15. अन्वय—सुतनु, येन उद्गच्छ द्विसकिसलयस्निग्धदन्ताकुरेण ते कर्णमूलात् लयलीपल्लवो व्याकृष्टः सः अयं तव पुत्रः मदमुचां वारणानां विजेता (सन्) तरुणे वयसि यत्कल्याणं तस्य भाजनं जातः।

सुतनु—चारुगात्रि,

उद्गच्छत्....दन्ताकुरेण—उद्गच्छत् (भूमिं भित्वा ऊर्ध्वं गच्छत्) यत् बिसकिसलयं (मृणालाकुरः) तदिव स्निग्धेन (कोमलेन) दन्ताकुरेण (अचिरोद्भूतेन दन्तेन) Vidya-sagar treats it as a बहुव्रीहि qualifyinig येन. thus—उद्गच्छत् यत् किसलय. तदिव स्निग्धदन्ताकुरो यस्यतेन. Whose tender tusk (sprout-like) was just appearing and was shining like the tender leaf of a lotus.

[The reading कर्णपूरात् which means an ear ornament is not good.]

यत्कल्याणं....भाजनं तस्य जातः has become the receipient of what is good for youth i.e. possesses every thing that is to be desired in a young elephant e.g. strength, valour, charm Et. Cf. 'कल्याणानांत्वमसि महर्साभाजनं' (मालति).

The blessing "अवियुक्तः—भवतु" pronounced by Sita is very appropriate in the mouth of Sita who knows what it is to be separated.

कान्तानुवृत्तिचातुर्यम् — कान्तायाः अनुवृत्तिः तस्मिन् चातुर्यम्. The skill in pleasing a beloved; gallantry.

V 16. यत् in the last line means 'since' and should be connected with all the clauses; यत्, स्नेहात् लीलोत्खातमृणालकाण्डकवलछेदेषु पुष्यत्-पुष्करवासितस्य पयसः गङ्गषसंक्रांतयः संपादिताः, शीकरिणा करेण कामं सेको विहितः, विरामे पुनः अनरालनालनलिनीपत्रातपत्रं धृतम् ।

यत् — यस्मात् — since;

लीलोत्खात...लीलया उत्खाताः मृणालकाण्डाः त एव ये कवलाः तेषां छेदेषु — the elephant plucked lotus stalks and gave them to his mate. छेदेषु समाप्तिषु or विरामेषु. विद्यासागर interprets छेदेषु to mean खंडेषु, घासांशेषु, the idea being that the elephant digs up the lotus shoot, takes a bit for himself and offers the rest to his mate. It is better to take छेद to mean विराम. It is not after every morsel of मृणाल काण्ड (lotus stalk) that the desire for water can occur.

पुष्यत्...पुष्यत् पुष्करं ( पद्मं ) तेन वासितस्य, पुष्यत् — विकसत् — blooming. गङ्गष संक्रांतयः — स्वमुखात् उद्धृत्य मुखपूरणदानानि; संपादिताः — अनुष्ठिताः संक्रान्ति — transference.

शीकरिणा करेण — जलकणपूर्णशुंडेन सेको विहितः वर्षणं कृतं.

विरामे पुनः — वर्षणान्ते तु अनरालं — अवक्रं, नालं दंडो यस्य तादृशं यत् नालिनीपत्रं — पद्मपत्रं तद्रूपं आतपत्रं छत्रं धृतम् — The elephant held a leaf over his mate to ward off the heat.

This verse occurs in मालती, IX 34.

भवितव्यता—fate. भू +तव्य कर्तरि बाहुलकात् भवितव्य तस्य भावः.

ईषत्...कपोलं ईषद्विरलाः (अनति निविडाः) अचिरोगदतत्वात्, कोमलाः धवलाः ये दशनाः तैः उज्ज्वलौ भ्राजमानौ कपोलौ गंडौ यस्मिन् तत्. —The cheeks of which are brightened by the white, delicate and sparse teeth.

अनुबद्ध — constantly attached; अनुबद्धा ( अनुगता ) मुग्धा ( मनोहरा ) काकलिः ( अव्यक्तध्वनिः ) यत्र तथाविधं विहसितं ( हासो ) यस्मिन् तत्.

P. 70. निबद्धाः काकशिखंडकाः ( काकपक्षाः ) यस्मिन् तत्. which has a well trimmed lock of hair. Compare आलक्ष्यदन्तमुकुलाननिमित्तं हासैः । अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् । शा. VII. 17. Also अहेतु हासच्छुरितानने न्दुर्गृहांगण क्रीडनधूलिधूम्रः । मुहूर्तदन् किंचिदलक्षितार्थं मुदंतयोरकगतःततान (Ku.11.43.) अनियतसुदितस्मितं विराजत् Act. IV 4.

अस्तुदेवताप्रसादात् — refers to the preceding speech.

प्रलवः ... स्नेहस्य — a child is the highest limit of affection.

प्रकर्षः— excess; पर्यन्तः—limit; संसारिणी—a woman with a family.

परं च एतत् अन्योन्यसंश्लेषणं पित्रोः— This is the strongest tie that binds parents together.

V 17. अन्यः-अप-यं इति अयं स्नेहसंश्रयात् दंपत्योः अंतकरण तत्त्वस्य एकः आनंदग्रंथिः वध्यते ।

स्नेहस्य (पित्रोः) प्रीतेः संश्रयात् (समाश्रयणात्) हेतोः दंपत्योः (जायापत्योः) अन्तःकरणरूपस्य तत्त्वस्य (मनोरूपस्य पदार्थस्य) एकः (अनिर्वचनीयः) आनंदमयो ग्रंथिः (परस्परबंधनं) वध्यते (ग्रथ्यते)

अन्तः स्थितं करण— अन्तःकरणम्; करण=इंद्रिय-sense. “अंतरिंद्रियं मनः”.

तत्त्व-पदार्थ-principle, entity; अन्तःकरणरूपतत्त्वम् तस्य. It means what we know as अपत्य is the delightful knot that tie the hearts of the parents together, being the resting place of the love of both. A child is an object on which is concentrated the love

This is a very good observation elegantly expressed.

[ G's reading or rather explanation by separating ग्रंथि and रेक is absurd. ]

V. 18. अन्वयः— अचिरनिर्गतमुग्धलोलबर्हं यं ते प्रिया अनुदिवसं अवर्धयत् स एषः वधूसखः उच्छिखः शिखंडी मणिमुकुट इव कदंबे नदति ।

अनुदिवसम्- दिवसे दिवसे इति ( अव्ययीभाव )

अचिर...अचिरं निर्गतं मुग्धं (मनोहरं) लोलं (चंचलं) बर्हं यस्य- Whose tail that had recently come out was charming and waving.

उच्छिखः— उद्गता शिखा यस्य. Whose crest is upraised. मणिमुकुट इव like a crown of jewels; कदंबे—on the कदंब tree. नदति— screams, वधूसखः—वध्वाः सखा ( तत्तत्पुरुष ) सखि becomes सख at the end of a तत्पुरुष according to “राजाहः सखिभ्यष्ट च ” (पा. 5. 4. 91.). वधूसखः—the companion of his wife i. e. in the company of his mate.

[ The reading adopted by V. and Gh. is ‘अतरुणमदतांडवोच्छ्वान्तेष्वयमचिरोद्गतमुग्धलोलबर्हः’. This is the reading in Vidyasagar's four manuscripts, in one of which there is अन्ते (in the singular) followed by स्वयम् Et. ‘अन्ते स्वयं’ offends against the metre. ]

In the reading we have adopted, the peacock is given prominanace which the context requires and the words of Sita ‘एषः’ that follow the verse appear well connected.

अतरुण—न विद्यते तरुणः यस्मात् सः अतरुणः सः तेन तांडवं तस्य उत्सवः तस्य अन्तः तेषु— at the end of every festive frantic dance through its excessive joy.

अयं सः शिखंडी Et. here is the same peacock whose tail-recently grown-is charming and waving.

Our rendering presents one difficulty. We have treated the expression मणिमुकुटइव as मणिमुकुटः इव qualifying the word शिखंडी but मुकुट is neuter and hence we shall have to dissolve the संघौ as मणिमुकुटे इव. In that case मणिमुकुटे would qualify कदंब and then

the rendering would be "on the कदंब as if on a crown of gems. But to treat कदंब by itself as a diadem of jewels and the peacock set in it as the last piece of the crown does not give good sense.

V. 19. Constrne ; भ्रमिषु कृतपुटांतर्मंडलावृत्तिचक्षुः प्रचलितचटुलभ्रूतांडवैः (त्वां) मंडयन्त्या मुग्धया करकिसलयतालैः नर्त्यमानं त्वां सुतमिव वत्सलेन मनसा स्मरामि ।

कृता पुटस्य अंतः मंडलावृत्तिः याभ्याम् ते कृतपुटांतर्मंडलावृत्तिनी च ते चक्षुषीच, प्रचलिते चटुले च भ्रुवौ तयोः तांडवानि-प्रचलितचटुलभ्रूतांडवानि, कृत...चक्षुषीच प्रचलित...तांडवानि च तैः-कृत...तांडवैः— The peacock while dancing about whirled round and round. Sita followed the movements of the peacock. The pupils of her eyes moved about while following the movements of the peacock. Her eyebrows also moved.

Here we have treated कृत-तांडवैः as one compound word.

[ V. and Gh. treat चक्षुः as an object of मंडयन्त्या. The construction no doubt becomes easier. Here कृतः...वृत्ति is treated as a separate adjective-word qualifying चक्षुः, which is the object of मंडयन्त्या.]

We have interpreted it to mean that Sita adorned (heightened) the beauty of the dancing movements of the peacock. According to the interpretation of V. and Gh. we say that her eye had its beauty heightened by the graceful movements of her eyebrows. Gh. reads वृत्तचक्षुः as one word which makes no difference as regards the sense.

The readings of V. and Gh. appear to be emendations purposely made.

चटुल—fine; करकिसलयतालैः—करौ किसल्ये इव तयोः तालाः तैः ।

तालः—keeping time; 'तालः कालक्रियामानम्' (अमर); तालः करतलेऽङ्गुष्ठ मध्यमाभ्यां च संमिते । गीताकालक्रियामाने करास्फले द्रुमान्तरे (विश्व)

नर्त्यमान—pre. p. passive of the causal of नृत्य.



हन्त...रुध्यते— Why ? even lower animals have regard for familiarity. रुध with अनु— to act according to, to follow.

P. 72. V. 20. कदंबः कतिपयकुसुमोद्गमः यः प्रियतमया परिवर्धितः आसीत्.

कतिपयकुसुमोद्गमः—स्वल्पैरेव कुसुमैः अलंकृतः ( नीपः ) यः प्रियतमया परिवर्धितः आसीत्.

कुसुमानां उद्गमः कुसुमोद्गमः, कतिपयाः कुसुमोद्गमः अस्य. “कतिपयानि कुसुमानि, तेषां उद्गमः अस्मिन्” is inaccurate; कतिपयानि कुसुमानि gives ‘कुसुमकतिपयानि’ by the rule “पोटायुवति”. Again व्यतिकरण बहुव्रीहि with षष्ठी in the पूर्वपद is objectionable.

एष गिरिमयूरः देव्याः स्मरति यतः स्वजने इव अत्रप्रमोदमेति ।

बहुकुसुमान् अपरान् कदम्बान् परिहृत्य इहैव अयं मोदते मयूरः. इत्येतावतामन्ये एष गिरिमयूरः देव्याः ( सीतागतं ) ध्यायति, तेनैव स्वजने इव ( सीतासंपर्कात् ) निजे इव भ्रातरि अत्र ( अस्मिन् कदम्बे ) आनन्दमनुभवति ।

गिरिमयूरः— गिरिप्रियः मयूरः ( मध्यमपदलोपि ) शाकपार्थिवादि class ( पा. 2.1.60 ).

स्मरति देव्याः—“ he remembers the queen with regret ” स्मृ. in the ordinary sense of “ remembering ” is used with the accusative; as स्मरसि तान्यहानि, स्मरसि गोदावरं वा ” ( U. I. ). In this case the object is intended to be used ( यदाकर्म विविक्षितं भवति तदाषष्ठी न भवति Mbh. ) But words implying remembering ( with regret ), to think of like स्मृ with अधि govern the object of these actions in the genitive according to अधिगर्थदयेशां कर्मणि ( पा. 2. 3. 52 ) Of. “ हा देवि स्मरसि वा तस्य प्रदेशस्य तत्तमय विश्रंभातिशयप्रसंगसाक्षिणः । हा दयितमाधव परलोकगतोऽपि स्मर्तव्यो युष्माभिरयं जनः । न खलु स उपरतो यस्य वल्लभोजनः स्मरति ( Mal 5 ) कच्चिद्भर्तुः स्मरसि रसिके त्वं हि बस्य प्रियेति ( मेघ ).

Both the कदंब and the peacock were tended by Sita. The peacock therefore had a kind of affection for the tree and never left it though it had ceased to put forth abundance of flowers.

वासन्ती has not been able to identify the tree as the one tended by सीता but Rama did.

The construction देव्याः गिरिमयूरः does not yield good sense.

आसनपरिग्रहः—taking a seat.

V. 21. Construe—ते शयनीयशिलातलं हरिणैः न विमुच्यते स्म (principal clause.)

नरिंघं...मध्यवर्ति—निर्गतं रंघं याभ्यः—नरिंघाः बालकदल्यः तासां वनं तस्य मध्ये वर्तते इति.—lying in the midst of a grove of thickly growing young plantain trees.

कान्तासखस्य—कांतायाः सखा इति कान्तासखि+टच् समासान्त, तस्य. Compare वधूसखः । अत्र—शिलातल. एभ्यः—हरिणोभ्यः ।

अत्र ... सीता—Sita sitting on this slab of stone gave grass.

विमुच्यते स्म—स्म when placed after a verb in the present imparts the sense of the past “लट् स्म” (पा. 3.2.118)

[ The reading ‘एतत्तदेव कदलीवनमध्यवर्ति’ adopted in most of the editions admittedly yields very good sense and makes the construction also very easy. The whole becomes, in that case, a compound sentence with two co-ordinate clauses consisting of the first two lines joined with the last two as an independent clause. The only difficulty is that it does not appear to be authentic. ]

[N. and G. read वनगोचरोभ्यः it may mean beasts of the forest. ‘वनं गोचरः विषयः येषाम्.’

विस्मसाक्षिणः — that witness our confidence; उद्देशाः — spots of the forest on the Godavari.

ते एव जात ... पादपाः — These are those very beasts, birds and trees that were as dear to me as my children; जातेभ्यः निर्विशेषाः ( निर्गतः विशेषः येभ्यः ) — between whom and one's children there is no difference.

दृशो जीवलोकस्य परिणामः संवृतः—such is the transformation that this world has undergone. Sita means to say that the change brought about by her exile is so vast that she cannot look at those very places and persons in their proper perspective.

[ The reading परिवर्तः also means a complete change. ]

V. 22 construe—सततमपि नः स्वेच्छादृश्यः नवकुवलयस्निग्धैः अंगैः यः गयत्नोसर्वं ददत् नवनव एव आसीत्, शुचा विकलकरणः, पांडुच्छायः परिदुर्बलः स इति कथमपि उच्चेतव्यः तथापि दृशोः प्रियः ।

सततमपि नः....who could be always seen at will.

नवकुवलयस्निग्धैः ... charming like a fresh blue lotus.

नः - to us all; the use of नः is significant. She means to say that not only Rama was delightful to Sita but to all who looked on him.

शुचा goes with all the three विकलकरणः, पांडुः, परिदुर्बलः

In this interpretation i. e. making तथापीदृशोः प्रियः as predicate, we give prominence to the fact that he gives delight to the eye because of his handsomeness.

According to the context Vasanti wants to emphasise the piteous plight to which Rama was reduced “ कथं न पश्यसि रामभद्रस्य अवस्थाम् ” and not his handsomeness. The answer for which follows “ पश्यामि साखि पश्यामि also shows that it is the अवस्था that is intended to be made prominent. We must therefore make कथमपि स इति उच्चेतव्यः as predicate; उच्चेतव्य = प्रत्यभिज्ञातव्यः In the prose order here given as well as in our English rendering we have given a little prominence to Rama's piteousness and not to his prettiness. In this we have followed the other annotators but we think that it is better to make तथापि कथमपि स इति उच्चेतव्यः as predicate meaning he can be recognised with difficulty.

ददत् — present part. nom. sing. mase. of दा with नयनोत्सवम् for its object.

[V. and Gh. read ददौ for ददत्. Of course it gives better sense. But it seems to be an emendation purposely made to avoid the involved construction with ददत्.]

नवं नयनमेव will have to be construed with नयनोत्सवं in the first line giving rise to दूरान्वय. Compare—क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ।

भूयाः—Benedictive. भू+आशिषिलिङ्.

P. 74. जन्मान्तरादिव लब्धदर्शनम्—Whom I see as if in another life. Sita means to say that she never expected to see him. Now that she sees him she must make the most of her opportunity. Compare “take him for all in all, you will not look upon the like of him again.”

[The reading अनुलब्धदर्शना-अनुलब्धं दर्शनं यया which means “who obtained a sight of him” is not bad.]

V. 23. अतिपूरैः विलुलितम् आनन्दशोकप्रभवं बाष्पं अवमृजन्ती पक्ष्मलौतानदीर्घा धवलबहुलमुग्धा दुग्धकुल्येव ते दृष्टिः स्नेहनिष्यन्दिनी (सती) हृदयेऽपं स्नपयति ।

आनन्दशोकप्रभवम्—भृत्दर्शनात्तयः आनन्दः भर्तुरवस्थादर्शनाच्चयः शोकः तत् प्रभवं तज्जनितं बाष्पं अश्रु अवमृजन्ती (पातयन्ती)—tears due to joy and sorrow.

पक्ष्मलौतानदीर्घा—पक्ष्मला च उत्ताना च दीर्घा च (the eye) that is stretched out, upturned and has long eyelashes. Cf. तृष्णादाघस्य चक्षुषः III. 46.

विलुलित—adj. —tremulous.

स्नेहनिष्यन्दिनी—स्नेहनिष्यन्दः अस्ति अस्याः इति—having a flow of affection.

धवलमुग्धा—White, sweet and charming; दुग्धकुल्येव—like a stream of milk.

It is possible that the poet wants to suggest that she used no black collyrium and hence the flow of tears was white like milk. The reason why she used no collyrium is obvious. Note. क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनं । हास्यं परगृहे यानं त्यजेत् प्रोषितमर्तुका । याज्ञवल्क्य । 1,84.

[ V. and Gh. read तृणयोत्तानदीर्घा—that was stretched wide through eager desire. ]

स्नपयति हृदयेशम्—(ते दृष्टि) the stream of affection, flowing from your eyes, is as it were, bathing the lord of your heart. The poet here suggests that Rama was as it were, enshrined in her heart whom she bathed with her stream of tears falling on her chest in which lay concealed Rama the lord of her heart. The idea is highly poetic. Compare. “निविशते यदि शकशिखापेदपृजति सा कियतीमिव न व्यथाम । मृदुतनोर्वितनोतु कथं न तामवनिमृत्तनिविद्यहृदिस्थितः । नैषध IV.

It is however doubtful whether the poet really meant to suggest as much as we attribute him. Tears flowing in great profusion might have suggested the idea of bathing but whether the poet has purposely used the word ‘हृदयेशम्’ is difficult to determine.

V. 24. अन्वय—मधुश्चुतः तरवःपुष्पैः फलैश्च अर्घ्यं ददतु । स्फुरितकमलामोद-प्रायाः वनानिलाः प्रवान्तु । रज्यत्कंठाः शकुंतयः अविरलकलं कणन्तु । अयं देवो रामः स्वयं इदं वनं पुनरागतः ।

मधुश्चुतः—श्चुत (क्षरण) to trickle down (usually अकर्मक) Crmp.

“एतास्ता मधुनो धाराश्च्योतन्ति सविषास्त्वयि”, मधुश्च्योतन्ति इति.

स्फुरित कमलामोदप्रायाः—स्फुरितकमलानां आमोदः—स्फुटितकमलामोदः स्फुटित-कमलामोदस्य प्रायः (बाहुल्यं) एषु, व्यधिकरण बहुव्रीहि. “प्रायश्चानशन मृत्यौ तुल्यबाहु-ल्ययोरपि ” इति विश्वः—full of the perfume of expanded lotuses.

रज्यत्कंठाः—रज्ज+कंठ ( दिवादि class )—रागयुक्त=tuned,

[ G. reads मधुच्युतैः adj. of पुष्पैः and फलैः. In that case it should have been च्युतसधुभिः The reading रत्युत्कंठाः-रत्या ( राम विषयक ) ग्रेष्णा, उत्कंठाः ( उन्नतकंठाः )=who have raised their necks through affection for राम ; is not good. If we adopt this, it makes the statement of the reason in the fourth line rather superfluous. Besides it is not in harmony with the other epithets मधुक्षुतः, स्फुटितकमलामोदप्रायाः .

**अधुतिमुपनिय**—The author, by this stage direction wants to show that Rama was deeply absorbed in thoughts about Sita evoked by the sight of the old familiar places and not because "Rama did not like that वासन्ती should have an opportunity to ask something about Sita. To pretended not to hear having actually heard is no part of Rama's character. भवभूति will not make Rama, as we know him, to stoop to such mean tricks.

V. 25. Construe;—यान् तरुशकुनिकुरंगान् मैथिली करकमलवितीर्णैः अंबु-नीवारशष्पैः अपुष्यत् तेषु दृष्टेषु मम प्रस्तेरौद्धयोग्यः हृदयस्य द्रव इव कोपि विकारः भवति ।

अंबुना तरुं ( कदंबम् ) अपुष्यत्, नीवारण शकुनिं ( मयूरम् ) अपुष्यत्, शष्पेण कुरंगान् अपुष्यत्.

**प्रस्तेरौद्धयोग्यः**—प्रस्तरस्य उद्धेदः तस्मिन् योग्यः—Capable of breaking even a stone. Rama means to say that emotion roused by the sight of the familiar objects is so overwhelming that it is capable of breaking even a stone and no wonder that it has melted my heart which finds vent in lamentations.

[ The reading प्रसवौद्धेद is quite meaningless. ] The figure here is यथासंख्य which is defined by मम्मठ as “ यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः । . The explanation of Gh. प्रस्तरस्य पाषाणस्य उद्धेदः द्रवः तथोग्यः तत्तुल्यः is not at all satisfactory. When we already have द्रव इव हृदयस्य there is no point in saying that the emotion

is like the melting of a stone. Besides योग्य in the sense of तुल्य is rarely to be met with.

**ननु पृच्छामि**—I do ask. Here it seems to have been used in the sense of calling in a conciliatory manner. Cf. “प्रश्नावधारणानुज्ञानुनया संव्रणे ननु” (मेदिनी)

**निष्प्रणय**—Void of affection निर्गतः प्रणयः यस्मात्.

**आमंत्रणपद**—mode of address.

वासन्ती as a dear friend of Sita was on intimate terms with Ramachandra also. He therefore did not like to be addressed with the formal epithet महाराज especially because he himself has addressed her as सखि. He thinks over this and finds an explanation in the supposition that वासन्ती must have been in the possession of the information about Sita's abandonment.

**आम्**—‘आमितिप्रतिवचनावधारणयो!’ Cf. आम् स्निग्धश्यामाः II V. 14.

**सौमित्रिः**—सुमित्रायाः अपत्यं सौमित्रिः=लक्ष्मणः; सौमित्रिः एव—सौमित्रिमात्रम् तस्मिन्.

**वाष्पस्खलिताक्षरः**—वाष्पेण स्खलितानि अक्षराणि यस्मिन्.

**परं दारुणः**—extremely relentless.

**किं त्वं एवं वादिनी भवसि**—The words simply mean “why do you speak thus i.e. why do you call him दारुणः; he deserves to be sympathised with by all, especially by you.

**प्रियार्हः**—प्रियं अर्हतीति.

P. 76. V. 26. अन्वय—त्वं जीवितम्, त्वं मे द्वितीयं हृदयं असि, त्वं नयनयोः कौमुदी, त्वं अंगे अमृतम् इत्यादिभिः प्रियशतैः सुग्धां अनुरुध्य तामेव, अथवा शान्तम् इह उत्तरेण किम् ।

Mr. Ray construes एव with अनुरुध्य and renders it as “having indeed gained her confidence.”

On first thought one is inclined to think that the verse would have gained in strength and beauty if the order of the expressions had been changed so as to end in a climax with *जीवितम्* coming last. But when intensity of feeling is to be expressed the strongest expression that could suggest itself comes first and when the force has subsided a little, but not completely exhausted, the weaker ones follow.

*हृदयं द्वितीयं*—The latin expression 'alter ego' (second soul) brings out the full force of the original. *हृदय* is conventionally the seat of feelings so that the phrase means there was complete concord between our feelings and thoughts. 'Your heart was but the duplicate of my own.'

*कौमुदी नयनयोः*—The delight of my eye. Here one must remember that it is not only the beauty of form that is referred to but there are several elements that go to make the sight and the presence of a person delightful, and all these are suggested. The stature, the complexion, regularity of features and more than anything else the intellectual and moral perfection that is indicated by the expression in general, that go to constitute the charm in a person and all these are concentrated in the expression *कौमुदी नयमयोः*. Cf. *अमृतवतिर्नयनयोः*।

*अमृतं त्वमेव*—The touch of a person like Sita was bound to be as pleasant as anything could be.

*अद्वन्द्व्यं मुग्धां*—'*मुग्धां*' implies complete absence of sembling, dissembling, prevarication, hypocrisy Et. and loveliness in addition.

There seems to be a consensus of opinion amongst annotators regarding the interpretation to be put on *तामेव शांतमथवा किमिहोत्तरेण*. The question is as to what *वासंती* meant to suggest and what she intended to add, which she refrained from doing and for what reason.



To say that वासंती meant to suggest that Rama was a hypocrite; he never felt what he said about Sita and that Sita was foolish enough not to understand the real attitude of Rama and to have looked upon the 'smooth words of Rama as true' is not only to misunderstand the character of वासंती but to do injustice to भवभूति himself. True that वासंती was an intimate friend of Sita and the treatment meted out to her by Rama on an unjustifiable pretext must have roused her anger to the highest pitch.

The question is did वासंती believe in the heart of hearts that Rama was a कितव-a hypocrite, a wicked man unworthy of Sita, intimate as she was with Rama also. We have seen how Vasanti has behaved towards Rama, how she has expressed herself throughout their meeting. Much conversation has passed between them. Can we forget how Vasanti appealed to the trees, the winds, the birds to welcome Rama now that he, fortunately for them, has visited the forest, only a few minutes ago. We can not manage to forget how she describes the condition of Rama in "नवकुवलयसिन्धौ:" addressing herself to Sita present in her imagination.

If there was any passion worked up in her at the moment when she addressed Rama in the words त्वं जीवितं Et. it was pity, with a touch of disappointment and surprise at what was unexpected-namely the abandonment of Sita by Rama. She never believed Rama capable of doing what he did, and this she wanted to convey by the words त्वं जीवितं Et. She wanted to add some words meaning 'abandoned' with an explanation to show that it was fatality and nothing else.

This verse is one of the master pieces of भवभूति. It is characterised by simplicity of style and intensity of feeling. In fact simplicity of expression is essential for depth of feeling is to be indicated as would be seen from the following quotation:—

“ कर्णविप्रलम्भशृंगारयोस्तु असमासैव संटघना । कथमिति चेत्, उच्यते । रसो यदा प्राधान्येन प्रतिपाद्यस्तदा तत्प्रतीतिौ व्यवधायका विरोधिनश्च सर्वात्मनैव परिहार्याः । एवं च दीर्घसमासा संघटना समासानामनेकप्रकारसंभावनाया कदाचिदसप्रतीतिं व्यवधातीति तस्यां नात्यन्तमभिनिवेशः शोभते । विशेषतोऽभिनेयार्थे काव्ये ततोऽन्यत्रच विशेषतः कर्णविप्रलम्भशृंगारयोः । तयोर्हि सुकुमारतरत्वात्स्वल्पायामप्यस्वच्छतायां शद्दार्थयोः प्रतीतिर्मन्थरी भवति ” ( धन्यालोक pp. 139-140 )

Prof. Kane says that वासंती meant to add ‘कपटेन त्यक्तवानसि’ We have rejected this view for reasons given above.

This verse is an instance of वाक्कली as cited by दशरूपक (III 17) The last two lines of this verse are an example of a figure of speech called ‘आक्षेप’ which is defined by मम्मठ as निषेधो वक्तुमिष्टस्य यो विशेषामिधित्सया । वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः । It consists in an apparent denial of something which was intended to be said Et. for the purpose of conveying some special meaning.

स्थाने...मोहश्च—‘युक्ते द्वे सांप्रतं स्थाने’ (अमर) Tamasa means to say that the breaking off in the middle of a speech and fainting are most natural.

To say that भवभूति meant to defend his own treatment of pathos which consists in making his characters break off in the middle of a speech and faint is something which does not stand to reason. It has nothing to do with poetic ideals and if it was a common practice with poets to employ such a device for rhetorical effect he needed no defence.

लोको न मृष्यतीति—मृष 4 th conj to bear. Because the people would not tolerate it. This is in reply to तत्किमिदं Et. ‘for what reason.’

कस्य हेतोः—With words meaning ‘cause’, ‘sake’, ‘reason’, the genitive is used. Cf. विस्मृतं कस्य हेतोः (Mu 1) according to पृष्ठी हेतुप्रयोगे (पा. 2. 2. 36). हेतुशब्दप्रयोगे हेतौद्योत्येषष्ठीस्यात् । अन्यस्य हेतोर्वसति. सि. कौ.

स एव किमपि जानाति—They themselves know. 'किमपि' is often used in the sense of 'unknown', 'indescribable'. Cf. 'तत्स्य किमपिद्वयं योहि यस्य प्रियोजनः'

It is possible that Rama did not like to make a mention of the popular belief in the scandal about Sita and the implied demand for her abandonment and hence he used a vague expression 'स एव जानाति किमपि' But we are inclined to think that Rama meant to suggest that the people themselves did not know their own mind; their thinking was not clear and thus a taunt is conveyed.

चिरादुपालम्भः—तमसा means to suggest that the taunt came too late and Rama had grown wiser after the event.

[The reading 'उचितस्तदुपालम्भः' is good. It makes it clear that Rama did mean a taunt.

V. 27. Here also the style is simple, involving no compounds; the feeling being intense.

अयि—an interjection used as a tender mode of address. Cf.

'अनुनये त्वयि,' (अमर). Vasanti means to suggest that Rama tried to earn fame as an ideal ruler and for that he sacrificed his own wife, but the infamy that attached itself to him for having abandoned his innocent wife was far greater.

[The inference drawn by some annotators is "So, how can you be said to be one to whom fame is dear."]

Probably what is intended to be suggested is that Rama's act of abandonment of his wife defeated its own purpose. What reputation he might have gained as a good ruler he lost as a bad husband. The comparison then is not between being a good ruler and a good husband only. The fact is that the remedy was worse than the cure. The treatment to Sita that he gave was simply monstrous and no stake could have been too great for that.

**हरिणीदृशः**—हरिण्याः इव दृशा यस्याः सा हरिणिदृक्—तस्याः—of course Sita is meant.

**वतः**—Is used in the sense of अनुकंपा Cf. खेदानुकंपासंतोष विस्मयामंतवणेवत ” (अभर) कथं मन्यसे—how do you think ? i. e. do you think she is still alive ?

**प्रदीप्तं प्रदीपयसि**—torment him who is already suffering.

**प्रणयः** एवं व्याहरति शोकश्च—The harsh words ‘अयि कठोर’ are the result of her affection for Sita, and the grief is for the sad end of Sita (according to her own supposition).

**किमत्र संतव्यम्** — there is no room for speculation.

**V 28 construe**;—नियतं परिस्फुरितगर्भभरालसायाः त्रस्तैकहायन कुरंगविलोलदृष्टेः तस्याः मृदुबालमृणालकलपा ज्योत्स्नामयीव अंगलतिका कव्याद्धिः विबुधा ।

**परिस्फुरितः** ( कंपितः ) यः गर्भः तस्य भरेण ( भारेण ) अलसायाः ( मन्थरायाः )—feeling dull on account of the burden of the quivering foetus.  
**त्रस्तः** ( चकितः ) यः एकहायनकुरंगः ( एकः हायनः संवत्सरः यस्य ) — वर्षमात्रवयस्कः  
**तस्य इव विलोला** ( चंचला ) दृष्टिः यस्याः तथाविधायाः तस्याः — whose eyes were as unsteady as those of a frightened fawn one year old  
**मृदु** ( कोमलं ) यत् बालमृणालं — बिसक्तिसलयं तत्तुल्या ( सुखभक्ष्या ) — tender like delicate and fresh lotus fibres.

**ज्योत्स्नामयीव** = as if made out of moonlight.

The affix कल्प is added at the end of a compound in the sense of ‘ a little less than ’ “ इषदसमाप्तौ कल्पद्वैश्यदेशीयरः ” ( पा० 5,3,67 )

**अंगलतिका** — अंगं लतिका इव विबुधा past. pass. part. of लुप् 6th P. लुप्पति with वि. प्रिये — ( I am alive. ) present active of वृ 6. A.

**अन्य इव** — like an ordinary person.

**प्रमत्तकंठः** — प्रमत्तः कंठः यथा तथा.

P. 78. सांप्रतिकम् - preper. (अन्वय) - युक्त-सांप्रतम्. इव इति=सांप्रतम् + उक्त स्वायं. विनयादि is आकृतिगण and सांप्रतम् belongs to this class.

कर्तव्यानि...निर्वापणानि - निर्वापण - extinguishment; bereaved persons are bound to seek relief from sorrow.

V. 29. पुरोत्पीडे - पूरस्य उत्पीडे - पूर = flood. उत्पीडः - pressure; in the उत्पीडन किया, पूर is the कर्ता and तद्गत the कर्म both take पर्या by the वार्तिक "शेषा द्वि भाषा."

प्रति किया - remedy; शोक corresponds with पूर and क्षोभ with उत्पीड. प्रलाप is the counterpart of परीवाहः it is the दुःखनिर्वापण and becomes necessary.

धायते - is supported. शोकःक्षोभे - when excited by sorrow.

बहुप्रकारकष्टः - बहुभिः प्रकारैः कष्टः or बहुप्रकाराणि कष्टानि - कृच्छ्राणि यस्मिन्.

V. 30. अन्वय - अभियुक्तेन मनसा इदं विश्वं विधिवत् पाल्यम्। प्रियाशोकः कुसुममिव जीवं ग्लपयति. स्वयं त्यागं कृत्या विलपनविनोदः असुलभः। तन् अद्यापि उच्छवासो भवति; ननु रुदितं लाभो हि।

अभियुक्तेन मनसा - अवहितेनचेतसा, - with a watchful mind.

इदं विश्वं पाल्यम् - पाल्यम् = should be protected.

The first duty of a क्षत्रिय (king) was to protect the subjects. In fact protection of life and property, both from internal and external enemies, is the primary duty of any Government. Cf. 'प्रधानं क्षत्रिये कर्म प्रजानां परिपालनम्' (याज्ञवल्क्य 1. 119.)

The word विश्व suggests that the whole universe is meant but admittedly Rama was not a ruler even of the whole world as then known. There is a confusion of thought often noticeable in the mind of सबभूति regarding the treatment of Rama. Of course the author has tried all along to represent Rama as a mortal being and not the all-knowing-all-powerful deity of the Hindu Pantheon.

The conception of Rama as depicted in Pauranic as well as classical literature is that he is a paragon of virtues (moral) and a warrior par excellence. At some period in history he came to be deified and as such all divine attributes came to be applied to him. It is apparant that at the time of भवभूति Rama had come to be looked upon as a fullfledged God and hence the confusion in the mind of भवभूति.

विधिवत्-यथाशास्त्रीम्—according to rules laid down in the science of Government.

प्रियाशोकः—सीताविरहसन्तापः, कुसुममिवजीवं (प्राणान्) ग्लपयति (क्रमयति) compare 'ग्लपयति परिपांडुक्षाममस्या शरीरम्' page 50 V. 5. (text).

विलपन .... असुलभः ; the relief that one finds in lamentations is also not easy to obtain. He could not manifest his grief, he himself being responsible for the cause of it.

विलपनम्-विलापः तेन विनोदः

तदद्यापि ... रुदितम्—The idea is that 'crying' must be welcomed since it brings some relief by finding an outlet. Otherwise his condition would have been precarious.

V. 31. गाढोद्वेगम्-गाढः-प्रबलः उद्वेगः-विचलितता यस्य तादृश- The agonies of which are severe.

दलति - (literally) - breaks; there is a contradiction intended between दलति and न भिद्यते hence the word दलति meaning 'breaks' must be understood metaphorically.

गाढोद्वेगम् can also be taken as an अव्ययीभाव- गाढः उद्वेगः यथा स्यात्तथा. G. reads गाढोद्वेगः meaning 'deep agony breaks my heart' With this reading there will be loss of symmetry since हृदयं will be in the accu. and we shall have to supply another word हृदये in the nomi before भिद्यते.

दलति is here intransitive cf. 'अपिदलतिवज्रस्य हृदयम्' pg.18 (Text) बहति.

चेतनाम्— विकल here means 'unnerved,' 'dispirited' and not maimed or mutilated as in "भूयिष्ठ द्विजबालवृद्धविकलसैत्रणश्च पौरोजनः" (U IV 25 Text pg. 116). For विकल meaning "unnerved" compare "अयं त्वक्स्माद्विकलः कथांतरे (माल. ७:१) "विकलकरणैर्मर्मच्छेदव्यथा विधुरैरिव" (माल. ९. १२). "विरहेण विकलहृदया" (B. V. 2. 71) "श्रुतिद्युगले पिकरुतविकले" (Git 12). Prof. Kane "The body being overwhelmed brings on stupor, but does not lose consciousness" Overwhelmed with what? 'चेतनां' again does not simply mean consciousness. It means life itself. Rama here means to say that each single cause हृदयदलन, मोहः, ज्वलन, मर्मच्छेदप्रहरण is enough to bring about death, which he would prefer to the unbearable agonies from which he was suffering. But even all these combined do not bring death which he longed for.

अन्तर्दाहः—internal heat. (caused by sorrow)

प्रहरति....जीवितम्. Fate strikes but does not cut life short.

मस्मसात् the affix सात् is applied to a ward in conjunction with the roots कृ, भू, and अस in the sense of कात्स्न्यै—totality. cf. विभाषा सति कात्स्न्यै (पा. 5. 4. 52). च्वि विषये सा निर्वास्थात्साकल्ये. this verse is reproduced in माल. IX12.

The अलंकार here is विरोधाभास also known as विरोध which is defined by मम्मठ as विरोधः सोऽ विरोधेऽपि विरुद्धत्वेन यद्वचः"

V.32 construe— देव्याः गृहेस्थानं भवतां न अभिमतं किल ततः (सा) तृणनिव शून्यं वने त्यक्ता नच अनुशोचिता अपि । अद्य अपि चिरपरीचिताः ते ते भावा मां परिभ्रमयन्ति, अशरणौ इदं एवं स्यते प्रसीदत ।

अभिमतं—सम्मतः किल—इतिश्रुतंमया, विजने काननेत्यक्ता—निर्वासिता (इत्थं मृत्यवे दत्ता) नच अनुशोचिता—नैव पश्चात्तापेनापि संभावितौ ।,

ते ते भावाः—तच्छकुनि कुरंगादयः गिरिकाननादयश्च पदाथाः! मां परिभ्रमयन्ति-विकलयन्ति.

अशरणैः—निरुपायैः अस्माभिः; 'इदं एतत्-एतम्; रुद्यते-विलप्यते.

किल implies ऐतिह्य-reported matter. परिद्रवयन्ति—cause to melt, इदं goes with रुद्यते compare " इदं रक्षोभिर्वृत्तम् " ( 1. 28 ). अशरणैः—शरणं रक्षणे गृहे ( विध्वं ). अविद्यमानं शरणं एषाम्, अनुक्ते कर्तारि तृतीया.

'तृणमिव'— " The words are used to show by contrast the great value which Rama set on the peoples' opinion Rama did the act out of respect for public opinion. " तृणमिव " only shows, without hesitation or compunction; as one would a blade of grass." cf. राज्यं येन पटान्तलम्नतृणकं त्यक्तं गुरोराज्ञया " तृण is here used as a symbol of worthlessness तृणमिव लघुलक्ष्मीनैर्व ता न्संरुणाद्धि ( Bh 2.17 ) The idea is--Rama as it were weighed सीता in the balance as against public opinion.

प्रसीदत रुद्यते—Rama means to say that he abandoned सीता unhesitatingly as if it was an article of no value. He did not so much as mourn for her loss; but they must excuse him, now that the sight of the familiar objects in पंचवटी moved him to such an extent that he was crying helplessly. He appeals to an imaginary public saying whether they were satisfied, seeing him reduced to such a plight; as if they wanted to take revenge and whether their revenge was complete or not.

आपूरणम्—filling, making full; संभारः—preparation; collection.

[ 'The reading अति....शोकसागरस्य meaning 'ocean of the sorrow is deeply filled' is good. The reading अवगूर्णं ( eddy ) must be rejected the word being very obscure. ]

अतिक्रान्ते—what is gone; धैर्यमवलंब्यताम्—take courage.

किमुच्यते धैर्यम्—Rama retorts saying there was no need to ask him to take heart



V. 33. देव्याश्न्यस्य—सीतया शन्यस्य (विरहितस्य). सीता इति नाम अपि लुप्तं (तिरोहितं) जगति; रामः न च नैव न जीवति (जीवत्येव.)

The यज्ञ seems to have been finished a day or two before Rama came to पंचवटी so that it was the thirteenth year of her exile running. The two negatives न न make a strong affirmative making च almost superfluous. “संभाव्य निषेध निवर्तने द्वौ प्रति-वेधौ” (काव्या)

P. 80. V. 34. अन्वय-स्नेहार्द्राः शोकदासणाः एता वाचः प्रियतमा न । ता एताः सविषा मधुनो धाराः त्वयि श्व्योतन्ति. ।

Here शोक corresponds to विष and स्नेह to मधु.

Tamasa says to Sita “these words of Rama, though full of affection, are not likely to delight you since they are indicative of the great grief of Rama; just as honey can not be pleasant if it is mixed with poison”

Here the figure of speech is अपहृति which is defined as “प्रकृतं यन्निषिध्यान्यत्साध्यते सात्वपहृतिः ।” (काव्यप्रकाश. x.)

V. 35. (मया खलु) यथा अन्तः प्रत्युप्तं तिरश्चीनं अलातशल्यं सविषः दंशश्च तथैव मर्माणि कृन्तन्नपि तीव्रः शोकशंकुः हृदि मया खलु सोढः न किम्?

अन्तः प्रत्युप्तम्-प्रत्युप्तम्-निखातम्; तिरश्चीनं-वक्रम्; आलातं अंगारः एव शल्यम्-कालकः, सविषः-गरलसंयुतः; कृन्तन्-छिन्दन्.

तिरश्चीन—from तिर्यच with the affix ईन्; Cf. गर्ततिरश्चीतमनुरूपा-रथः (शिशु. १-२)

आलातः,— तम्-fire-brand अंगारोऽडलतमुल्लुक्कम् (अमर)

A burning dart, and that too planted obliquely, is sure to cause great pain.

प्रत्युप्तम् past pass p. of वप् with प्रति-thrust.

सोढः,—past pass. p. of सह.

**पुनरपि आयासकारिणी.**—The first occasion when Sita was the cause of his grief was when she was carried away by Ravana.

अतिनिष्कंपस्तंभितान्तःकरणस्य - अतिनिष्कंपं स्तंभितं च अन्तःकरणं यस्य तस्य-  
मम-though my heart is very firm and steady. निष्कंप-motionless;  
स्तंभित-made firm.

संस्तुत...दर्शनात्-संस्तुतानि तानि तानि प्रियवस्तूनि तेषां दर्शनात्-at the sight  
of those various familiar things that were dear to me. संस्तुत-  
परिचित.

उददामोयमावेगः—(my) excitement is furious.

तथाहि—to explain.

V. 36. Construe-बेलोल्लोल क्षुभितकरणोऽज्रंभणस्तंभनार्थं मया यो यो यन्नः  
कथमपि आधीयते तं तं अप्रतिहतयः तोंयस्य ओघः सैकतं सेतुमिव अन्तः बलात् भित्त्वा  
कोऽपि चेतो विकारः प्रसरति. ।

बेलायाः (मर्यादायाः) यः उल्लोलः (महोर्मिः) स इव क्षुभितः (संस्तुतवस्तुदर्शनात्  
प्राप्तसंक्षोभः) यः करुणः (करुणो रसः)-शोकः तस्य यत् उज्जृम्भणं (परिव्याक्तिः) तस्य  
स्तंभनार्थं (निरोधार्थं)—in order to stop the growth of the sorrow  
that is excited and become uncontrollable (gone beyond limits).

तोय.....ओघः-like a flood of water of irresistible force  
breaks through a dam (सेतु). अप्रतिहतः रयः यस्य; रय-वेग.

सैकत-सिकता+अण् according to सिकताशर्कराभ्यां च (पा. 5-2-104-  
सैकतो घटः। शार्करः).

[With the reading लोलोल्लोल—the meaning is लोलः-चंचलाःउल्लोलः-  
-(waves)यस्य स लोलोल्लोलः अत एव क्षुभितः- which is agitated Et. or  
extremely unsteady. लोलत- चंचलात्-उल्लोलः(अतिचंचलः) क्षुभितश्च Et.]

G reads हेलोल्लोल—easily unsteady. It does not yield good  
sense. With the reading करण for करुण we get बेलोल्लोलं च तत्  
क्षुभितं च करणं (अन्तःकरणं or करणाति meaning इंद्रियाणि). Rama does not  
want to check his senses but the outburst of sorrow.

दुर्वारदाहणारंभेण—दुर्वारः दाहणःच आरंभः यस्य.

परिमुषितनिजदुःखम्—परिमुषितं निजदुःखं यस्य—हृदयम्—Sita means to say that her own grief is forgotten. (removed) at the thought of what calamity Rama's vement lamentations may bring upon him.

किमपि प्रमुग्धं मे हृदयम्—My heart has been stunned in an indescribable (किमपि) manner.

[ With the reading प्रस्तुरितं for परिमुषितं Et. निज refers to the pangs of the heart itself. ]

कष्टमभ्यापन्नो देवः—His Majesty has been reduced to a sad plight.

तदन्यतः क्षिपामि—Therefore I shall divert his attention.

मानयतु—( देवः )—Let your majesty honour.

संदीपन... विनोदनोपायः Sita says "methinks the remedy for relieving Rama's grief devised by my friend will, on the contrary, increase it.

संदीपनः—The affix अन् is कर्तृवाचक. संदीपयति इति.

[ The reading of V and Gh. संदीपनानि एव दुःखस्य प्रियसखीविनोदनोपाय इति मन्यते—My friend looks upon the exciting cause of grief as a remedy for relieving the same. ]

In many Mss. there is a stage direction before "देव देव" ( सकरुणम् ). But a piteous appeal will defeat the purpose of Vasanti who wanted to divert the mind of Rama.

देवदेव—संभ्रमे द्विसक्तिः, संभ्रम is त्वरा.

V. 37. अन्वय—अस्मिन्नेव लतागृहे त्वं तन्मार्गदत्तेक्षणः अभवः, सा ह्यसौः कृतकौतुका ( सती ) गोदावरी सैकते चिरमभूत् । आयात्स्या तया त्वां परिदुर्मनायितमिव नाक्ष्य कातर्यात् अरविदकुहूमलनिभः मुग्धः प्रणामांजलिः बद्धः ।

अस्मिन्नेव—पुरोवर्तिन्—Just in front. in this very bower of greeners.

तन्मागदत्तर्क्षणः—तस्याः (सीतायाः) मार्गे दत्ते ईक्षणे येन—Who had fixed his eyes on the way.

हंसैः—कौतुका-हंसैः कृतं कौतुकं यस्याः—Whose curiosity was roused by the swans. But it is better to interpret it to mean "as she was playing with the swans." The mere sight of the swans is not likely to excite her curiosity to such an extent as to detain her, the sight of the swans being quite familiar to her.

सैकते—सिकता+अण्-सैकतम्—a sand-bank. "देशे लुबिलचौ च" (पा. 5-2-105.) चादण् मनुप् च । सिकताः सन्ति अस्मिन् देशे इति सिकताः सिकतिलः सैकतः सिकतिलः । सि. कौ. । सिकता is बालुका—it is usually in the feminine plural. Compare "आपः सुमनसो वर्षा अप्सरः सिकता समाः । एते स्त्रियां बहुल्वेस्युरेकत्वेऽयुत्तरत्रयम् ॥. आयान्त्या goes with तया.

परिदुर्मनायित—past pass. part. of the denominative verb दुर्मनायते with परि = displeased, vexed.

बद्धः—अञ्जलिः—She folded her hands in salutation.

कातर्यम्—कातरस्य भावः—timidity. Rama could not have been angry but Sita fancied that he was and folded her hands in supplication.

This gesture of Sita has been found fault with by Ghanashyam, the commentator. He says "अञ्जलिरिति कथनं कवेरचातुर्यम् । वेद्याजनक्रियमाणोऽयं विलासः न तु कुलांगनानां संप्रदायः । कदाचिदपराधे सति सत्यः पादपीडनमेवारचयन्ति । Et. We think Ghanashyam is justified in finding fault with the author. Until very recently the practice of folding hands even as a mark of greeting was confined to males only and that too was restricted to brahmins. The practice of folding hands by way of supplication prevails amongst Naikins—a class of prostitutes—even to

At the sight of the bower Vasanti recollected this particular incident and mentions the same. The incident by itself is an insignificant one. The whole verse is not in good taste and the author certainly would have done well not to have introduced it at all. For प्रमाणांजलिः refer to the commentary of वीर०. This verse is quoted in दशरूपक (IV. 58) as an example of प्रणयमान.

P. 82. हृदयमर्मगूढशाल्यसंघट्टनैः-हृदयमर्मणि गूढं शाल्यं तस्य संघट्टनैः (चालनैः) :- by the moving of the dart which lies embeded in the vitals of the heart. The idea is that Vasanti made the sorrow more poignant by her pointed reference to former incidents.

चंडि-Oh cruel one. वीर० says “जानकीत्युक्त्या परमदयालुजनकराज पुत्र्यास्तोषेद निर्दयत्वं नोचितमिति व्यज्यते.” Compare चंडी मामवधूय पादपतितं जातानुतापेवसा (V. 4. 38.)

इतस्ततो दृश्यस इव नानुकंपसे Compare. “सर्वतः पुरत एव दृश्यते पात्रतां न पुनरेति चक्षुषोः हृद्रतोपि भुजयोर्न भाजनं कोयमास्ति वनमालिनः क्रमः” । Rama means that he feels as if Sita was present but his physical eye could not catch her.

V. 38. अन्वय—हा हा देवि हृदयं स्फुटति, देहबंधः चंसते, जगत् शून्यं मन्ये, अन्तः अविरतज्वालं ज्वलामि, सीदन् विधुरः अन्तरात्मा अधे तमसि मज्जतीव, मोहः विष्वक् स्थगयति । मन्दभास्यः (अहं) कथं करोमि ।

स्फुरति—विदीर्यते; देह बंधः चंसते—The whole frame of my body is shattered. The body has become disjointed; जगत् (संसारम्) शून्यं (असारं) मन्ये; अन्तः (मध्ये) अविरतज्वालं अविरतः ज्वालाः यथा स्युः तथा (अव्य.) (संततवेदनं यथा तथा=) with incessant flames. ज्वलामि-बह्नेः; सीदन् (अवसन्नो भवन्) present part. nomi. sing. mas of. सद् अन्धे-अंधयति इति अंधं—That which makes one blind.

विधुरः-विकलः—helpless. My languishing soul helplessly sinks in blinding darkness; विष्वक् adv.—every where.

स्थगयति—caus. of स्थग् 1st Con. Part.—to conceal.

Compare वीर०'s remarks on कथं...करोमि—"किं हृदय स्फोटयति निवारयामि, उत त्वदागमनार्थलोकाननुनयामि, अथवा तान निगृह्य त्वामानेष्यामि वा इति भावः" । कथं करोमि—किं करोमि—What should I do.

This verse is reproduced in मालतीमाधव, Act IX 20 with the reading मातर्मातर्दलति. We reproduce here the commentary of जगद्धर on this verse which is very illuminating;—"द्विधा भवति हृदयं इति पीडा, अवयवसंधिः शिथिलीभवतीत्यस्वस्थता, विश्वं शून्यं मन्ये इति बाह्या-संवेदना निर्वेदः । अविरलज्वालं यथा तथा अन्तर्ज्वलामीति चिन्ताजनितो दाहः । अन्तरात्मा निरालम्बः सीदन्नवसादं गच्छन्गाढान्धकारे मज्जतीवेति ग्लानिः । विष्वक् सर्वतो मोहश्छादयतीति मोहः । मन्दभाग्योहं किं करोमीति दैन्यम् । As Prof. Kane observes जगद्धर has very clearly brought out the व्यभिचारीभाव's of the (स्थायीभाव) of the sentiment of pathos.

This verse is an excellent example of the intensity of grief in a deginified form and is one of the masterpieces of the poet.

**सकलजीवलोकांमंगलाधारस्य**—of... the support of the welfare of the whole mortal world. This again is an attribute more appropriate to Rama as god and not Rama as a ruler (mortal).

संशयितजीवितदाखण्डशपरिणामा—संशयितं जीवितं यस्मिन् सः संशयितं जीवितः अतएव दाखणश्च दशा परिणामः—lit. a condition in which life is in danger.

[N's reading....मंगलयजन्मलाभस्य; सकलजीवलोकस्यमंगलयः (मंगले साधु) जन्मलाभः यस्य. Whose birth was auspicious to the whole world; G. reads मंगलाधारजन्मलाभस्य— whose birth was the support of the welfare of the whole world.]

**संभावय**—bring to life; **दिष्ट्या**—fortunately; used as an adverb from दिष्टि.

V. 39. Construe;—अकस्मात् पुनरपि संपर्शः अन्तर्वा बहिरपि वा शरीरं

— अकस्मात् पुनरपि संपर्शः अन्तर्वा बहिरपि वा शरीरं

आलिपन्—pre. parti, nom. sing. mas. of लिप with आ-  
besmearing.

शरीरधातून्—Constituents of the body; अन्तर्वा बहिरपि वा-  
internal and external.

अमृतमयैरिव ग्रलेपैः—With ointment, as if made of nectar.

The धातू s—“रसामृदमांस मेदोऽस्थि मज्जाशुक्राणि धातवः” (वाग्भट)  
or sometimes ten if केश, त्वच् and स्नायु be added.

आनंदात्...सोहम्—brings on a stupor on account of the  
joy it gives, but of a kind other than usual. Compare Act III  
V. 12 and Act I. 35.

P. ३४. ममच्छेददारुणैः—terrible because they cut the vitals.

चिरसद्भावसौम्यशीतलेन—(स्पर्शेन)—The touch (of my  
lord) which is agreeable and cool on account of the continuous  
goodness. सद्भाव—goodness.

वज्रलेपोपनिबद्ध इव.—वज्रलेप—a kind of sticky cement;  
उपनिबद्ध इव—as if tied, fastened; स्विद्यन्—perspiring; निःसहविपर्यस्तः—  
Unbearably paralysed.

अवज्ञ—powerless.

स्वेद and वेपथु are सात्विकभावः.

[G reads चिरप्रणयस्वभावसौम्य—चिरः प्रणयः यस्मिन् सः—चिरप्रणयः  
स्वभावः तेन सौम्यः. N. and G. उल्लाघयति—lessening. A denominative  
verb from लघु.

सखि कुतः प्रलापाः—how can this be called raving? He  
means that he is speaking the truth.

V. ४०. कंकणधरः—धृतोद्वाहसूत्रः— Wearing the marriage-  
string on the wrist.

परिणयविधौ—विवाहसमये—at the time of marriage ceremony.

सुधासूतेः—सुधायाः (अमृतस्य) सृतिः (उत्पत्तिः) यस्मात् सः चन्द्रः; पादैः—किरणैः  
सुधासूतेः...चितः—Which was familiar with the rays of the moon-  
cool as nectar. [The reading चिरं स्वेच्छा स्पर्शैः—that was familiar  
to me on account of the touch that I enjoyed for a long time  
and that was cool like nectar. This is a better reading.]

“आर्यपुत्र स एव इदानीमसित्वम्”—You are now the same  
that you were. Sita has just touched Rama with her hand  
and experienced a sensation of great pleasure. Rama ex-  
periences a similar sensation by the touch of her hand and is  
reminded of the occasion of his marriage when for the first  
time he held her hand and experienced the pleasure of touch.  
The mention of परिणयविधि and the touch of hand by Rama puts  
Sita in mind of her own experience on the occasion and says  
that the touch gives her the same pleasure even after such a  
lapse of time and supports Rama's statement saying “you are  
the same now that you were at the time of marriage. The  
sensation caused by touch for the first time is bound to be  
more intense than any subsequent ones and hence the re-  
ference to the marriage occasion is very appropriate. We  
quote here वीर's explanation.

“यः करः कंकणधरो गृहीतः यः सुधासूतेः पादैः परिचितः स एव त्वमिदानी-  
मित्यर्थः । उभयत्रापि परिणयविधौ कंकणधरत्वं लवण्यसंश्लिष्टत्वरूपसुधासूतीकिरण  
परिचितत्वं च शिष्टं इति कृत्वा सांतावाक्यं प्रवृत्तम् ।

तुहिनिकरौपम्यसुभगो—तुहिनस्य (हिमस्य) निकरः (समूहः) तस्य औपम्यं  
(सादृश्यं) तेन सुभगः—ललित...निभः—resembling a tender लवली sprout.  
Extreme fairness and softness of the hand of Sita are indicated  
by the comparisons.

[N. and G. read तदितरकरोपम्य. meaning (तस्याः इतरः गृहीतादन्यः  
यः करः तस्य औपम्येन सुभगः Charming on account of its resemblance  
to the other hand of hers. This has no application to the  
context. वीर० explains “सव्यकरसादृश्यं दक्षिण करस्य तथा दक्षिणकर  
सादृश्यं सव्यकरस्य इति भावः”]



आनन्द निमालितेन्द्रियः—आनन्देन निमालितानि इन्द्रियाणि यस्य—Whose senses are closed (i. e. rendered inoperative), by extreme joy.

साध्वस-agitation; परवान्-helpless. Cf. “भगवन् परवानयं जनः” (Ku). पर-master; having a master. उन्मादः—Delirium.

As Sita was invisible both to Vasanti and Rama, when Rama asked Vasanti to hold Sita ‘एनां धारय’ she naturally concluded that Rama was not talking sense and was in a state of delirium.

आक्षिप्यः—snatching.

V. 41. Construe:—तस्याः सः जडः प्रकंपी स्विद्यन् करपल्लवः जडात् परिकंपिनः स्विद्यत मम करात् सहसैव परिभ्रष्टः ।

स्विद्यन्—सस्वेदः; प्रकंपी—सवेपथुः; करपल्लवः—किसलयसदृशः, सहसा—अतर्कितमेव. करः पल्लव इव (उपमित कर्मधारय.)—The hand that was cool, trembling and perspiring. Rama's hand was equally so. Both were experiencing a state known as सात्विक भाव. They are eight “स्तम्भः स्वेदोऽथरोमांचः स्वरमंगोथ वेपथुः । वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्विका मताः” (नाट्यशास्त्र 6. 22)

न पर्यवस्थापयति आत्मानं—does not compose himself.

अनवस्थितस्तिमितमूढघूर्णन्नयनः—अनवस्थिते—(अस्थिरे) च ते स्तिमिते अनवस्थित स्तिमिते । मूढे (जडे) रूपग्रहणविकले च ते घूर्णन्ती (रूप ग्रहणाय मंडलशो भ्रमन्ती च नयने यस्य or we may take मूढं यथा तथा घूर्णन्—rolling meaninglessly.—

अनवस्थित—Not fixed on one object.—Whose eyes are unsteady, dull, stupefied and rolling.

[N. reads अनुबद्धबहुघूर्णमानवेदनं न संस्थापयामि आत्मानं—“I do not compose myself, my torments being continuous, many and agitating.” (Sita referring to her own condition) अनुबद्धाः घूर्णमानाश्च वेदनाः यस्य. With the reading adopted by us the reference is by Sita to Rama. We cannot bring ourselves to be-

lieve that Sita refers to herself and describes her own condition in such an elaborate manner. Sita would not have cared to compose herself, grieved as she was. She was anxious about Rama and not about herself. If we accept the reading of N and attribute the above description to Sita given by herself there is no propriety in Tamasa repeating, in the next verse, almost what Sita had said about herself. G. reads “अनवस्थितस्तिमितवर्णमानं अविरलवेदनं न पर्यवस्थापयामि आत्मानम्”=I do not compose myself who am unsteady, dull, trembling and whose torments are severe. अविरला-(dense) वेदना.

सस्नेह....निर्वण्य-looking at Sita with affection, admiration and smile.

P. 86. V. 42. Construe-प्रिय स्पर्शमुखेन वत्सा मरुत्वाम्भः प्रविधूतसिक्ता स्फुटकोरकाकदंबयष्टिरिव सस्वेदरोमांचितकपितांगी जाता ।

प्रियस्य (रामस्य) स्पर्शान् यत् सुखं तेन-by the pleasure of the touch of her husband.

मरुत्व नवाम्भश्च-मरुत्वाम्भसां ताभ्यां (क्रमेण) प्रविधूता सिक्ताच-which is shaken by the wind and sprinkled over with fresh rain-water.

स्फुटाः कोरकाः (कलिकाः) यस्याः- “कलिका कोरकः पुमान्” (अमर).- which has put forth buds. This verse contains a figure of speech called उपमा- simile (पूर्णा)

For bringing out a comparison between Sita and the flowering कदंब tree, यष्टि is used. कदंबयष्टि स्फुट कोरकेव. Cf. कदंबकोरकन्याय- the maxim of the कदंब buds used to denote simultaneous rise or action like the bursting forth of the कदंब tree at one and same time we have in III 20 “कतिपयकुसुमोद्गमः कदंबः”. Also compare घनराजिन्तनपयः समुक्ष्णक्ष्णवद्धकुडमलकदंबडंबरः । (माल 3. 7.) कंप caused by agitation, is compared to the shaking of the tree by the wind. स्वेद is compared to नवाम्भः and the रोमांच to buds.

The verse describes three Sātvikabhavas स्वेद, कंप and रोमांच.

**लज्जापिता** - लज्जा shame- लज्जया योजिता इति, लज्जा + णिच् (नामधातु) + क्त कर्मणि = लज्जापिता — put to shame. past. pass. part. of a denominative verb from लज्जा, “प्रतिपदिकात् धात्वर्थे” (वार्तिक).  
**किमिति-मंस्यते** — what will she think ?

**एष .... वंगः** - such a repudiation and such an attachment i. e. (notwithstanding the abandonment).

The reference here is to तमसा's remark “सस्वेद ” Et. But the verse beginning with ‘सस्वेद .... कोरकेव ’ appears to be a स्वगत since we get “जाता वत्सा ”.

But it is not quite inappropriate to refer to Sita in the 3rd person in an endearing form of address.

**ननु अकरुणे वैदेहि**-ननु may imply emphasis or अनुनय (entreaty)

**विप्रतीप** — adj. - contrary. It was राम who had abandoned सीता and not सीता who abandoned him. When राम says ‘न मां परित्यक्तुमर्हसि ’ he is referring to the present withdrawal of hand by Sita while Sita refers to her abandonment in the forest, as a result of the scandal, when she says ‘अयि आर्यपुत्रविप्रतीपमेतत् .’

**लोकोत्तरं**- लोकेषु उत्तरं (श्रेष्ठं) Cf ‘उपर्युदीच्य श्रेष्ठेषु अप्युत्तरः ’ स्यादनुत्तरः (अमर)

**अतिभूमिं गतं** — भूमि - तल (ground floor) अतिभूमि — the topmost floor or भूमि - station. भूमिं अतिक्रान्तः - अतिभूमिः = outside the station.

अतिभूमिं गम् -या- to reach the climax. Cf. अतिभूमिं गतेन रणरणकेन, Act. 1.

[ V. L. अतिभूमिगतविप्रलम्भे - adj. to आत्मानम् = whose sorrow is gone to excess.

**विप्रलम्भः** — separation or delusion. अतिभूमिगतः विप्रलम्भः यस्य Cf. “विप्रलम्भो विप्रयोगः ”

अपि खलु स्वप्न एव स्यात्—अपि implies a question. “नचास्मिमुत्तः” is a reply to the question which he himself had raised.

भगवान् .... निमित्तः—भगवान् (महाप्रभावः); परिकल्पनानिमित्तः—परिकल्पनया निमित्तः (जनितः) that very powerful delusion, which is caused by my revolving repeatedly over Sita that is pursuing me. Cf. “नूनं संकल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः” (pg. 66 text.)

सर्वथा—Rama is now reconciled to his fate with the conviction that Sita is lost to him.

It is possible to take भगवान् in an ironical sense applied to विप्रलम्भ.

“निर्वृत्त्यस्य समग्रस्य धर्मस्य यशसः श्रियः । वैरागस्याथ मोक्षस्य षण्णां भग इतीरणा” (क्षीरस्वामी). वीरराघव explains—भगवानित्यनतिलंघनीयत्वप्रयुक्तपूज्यताख्यापनार्थम् cf. सर्वकक्षा भगवति भवितव्यतैव.” (माल).

मयैव विप्रलब्धः—It is I who deceived him. Sita holds herself responsible for the delusion.

Vasanti again tries to divert his thoughts by pointing to other objects.

V. 43. Construe;—देव, पश्य पश्य अयं जटायुषा विघटितः पौलस्त्यस्य कार्णायसः रथः ।

ते च एते कंकालशेषाः पिशाचवदनाः खराः । इतः खङ्गच्छिन्नजटायुपक्षातिः अरिः चलन्तीं सीतां वहन अन्तर्व्याकुलविद्यत् अंबुद इव यां अभिजडस्तात् ।

जटायुषा—In the first line it is जटायुस् while in the third it is जटायु.

पौलस्त्य—See notes (page 8). रथ—the iron chariot of Ravana broken by जटायु.

कार्णायसः—कृष्णं अयः इति कृष्ण + अयस् + टच्—कृष्णायसम्—a variety of iron (समासान्त) by “अनोऽश्यायस्मर सां जातिसंज्ञयोः” । कृष्णायसस्य विकारः इति कृष्णायस + अण or मयद् = कार्णायसः or कार्णायसमयः ।

The reading पश्य एते should be rejected since we have पश्य पश्य at the beginning which are common to the whole verse.]

पिशाचवदनाः—पिशाचानां इव वदनानि येषां—asses having faces like those of goblins. कंकालशेषाः—कंकालः शेषः येषाम्—of which only skeletons are left. स्यात् शरीरस्थिकंकालः (अमर) रासभा गर्दभाः खराः (अमर).

खड्गच्छिन्नजटायुपक्षति—खड्गेन च्छिन्ना जटायुपक्षतिः येन ; इतः from this place.

चलन्तीम्—trembling through fear ( of रावण ).

[With the reading ज्वलन्तीम् it would be burning with anger or luster.]

अन्तर्व्यापृतविद्युदंबुद—अन्तर्व्यापृता विद्युद् यस्य सः स चासौ अंबुदश्च व्यापृतः flashing. Here रावण is compared to a cloud and Sita (fair and trembling) to a brilliant flashing lightning. The comparison is very happy.

याम्—ace. sing. of यो.

अभ्युदस्थात्—Aorist of स्था with अभि and उद्.

[The reading अन्तर्व्यापृत is preferred to अन्तर्व्याकुल since the latter cannot be construed with विद्युत्. The suggestion of Gh. to separate अभि from उदस्थात् is by no means satisfactory.]

वीर०'s remark on the comparison “ अनेन दृष्टंतेन रावणस्पर्शवश-  
दोषो नास्ति इति सूचितम् ” is not worth much.

भवभूति has faithfully followed the रामायण even in the particulars described here. A very pathetic account of the fight between रावण and जटायु ending in the carrying of Sita is given in the आरण्यकांड सर्ग 51, 52. Compare. कांचनोरच्छदान्दिव्या  
निपशाचवदनान् खरान् । तां श्वास्य जवसंपन्नान् जघान समरे बली । अथ त्रिवेणुसंपन्नं  
कामगं पावकार्षिणम् । मणिसोपानचित्रांगं बभञ्ज च महारथम् । ..... तस्यव्यायच्छ  
मानस्य रामस्थायै स रावणः । पक्षौ पादौ च पाश्वौ च खड्गमुधृत्य सोऽच्छिनत् । Again

Compare स तु तां रामरामेति रुदतीं लक्ष्मणेति च । जगामादाय चाकाशं रावणो राक्षसेश्वरः । तत्पाभरणवर्णांगी पीतकौशेयवासिनी रराज राजपुत्री तु विद्युत्सौदामिनी यथा ।....सा पद्मपीता, हेमाभा रावणं जनकात्मजा विद्युद्धनमिवाविश्य शुशुभे तत्पमूषणा ।

(सभयं) आर्यपुत्र तातो व्यापाद्यते—तात refers to Jatayu; व्यापाद्यते is being killed. At Vasanti's mention of the incidents of the fight between जटायु and रावण Sita felt as if the whole scene was being enacted in her very presence. सावेगं—with excitement; आः—‘आस्तु स्यात् कोपपीडयोः’ (अमर)

P.88. Rama also refers to जटायु as ‘तात’ since he happened to be a friend of दशरथ and a venerable old person who sacrificed his life in the cause of Rama. किमद्यापि ते मन्युविषयः—anger. What is there (still left) that can be the object of your wrath even now. Rama also forgets himself and feels as if the incidents are passing before his eyes.

उद्भ्रान्ता—distracted.

The question of Vasanti passified Rama to some extent as she referred to the destruction of the enemies, but the grief for Sita which had been awakened by her touch is still fresh and he at once contrasts the present situation with the one which existed at the time of her abduction by Ravana. He pathetically describes the difference in the following verse ‘उपायानाम्’ Et.

[The reading आन्वर्थ एवायमधुना प्रलापो वर्तते of V. and Gh. is not so good. It means “This prattle of mine is no more than a prattle”. To defend this reading we shall have to assume that he actually uttered the very words or would have uttered the words “आः पाप क यासि” when Sita was being actually carried away; they would have been appropriate then but not now. The reading that we have adopted is decidedly better, besides being more authentic.

V. 44. अन्वयः— उपायानांभावात्अविरतविनोद व्यतिकरैः वीराणां विमर्दैः जगति जनितात्यद्भुतरसः सुधाक्ष्याः स वियोगः रिपुघातावधिः खलु अभूत् । ( किं ) तु अप्रतिविधः निखाधिः अयं अयं तूष्णीं सद्यः ।

**उपायानाम्**—प्रतीकाराणाम् यावत् (वर्तमानत्वात्) or लभ्यत्वात् on account of the existance of remedies. भावात्-हेतौ पंचमी.

**अविरतः**—( अविच्छिन्नः ) never ceasing; विनोदव्यतिकरः—विनोद-  
diversion, or relief.

**व्यतिकर**—वि + अति + कृ + अपू भावे = व्यतिकर—concurrence, hence presence or it may also mean “incident”.

The word व्यतिकर is a little difficult to interpret since it has several meanings. It is one of the favourite words of भवभूति. He has used it in the V th Act in the sence of ‘mixing’, ‘blending together’ “व्यतिकर इन भीमस्तामसौ धैर्युतश्च”. Cf. “एवंविधे व्यतिकरे”= ‘such being the case’.

**विमर्दैः**—संप्रहारैः—encounters.

जगति, जनितः (उत्पादितः); अतिअद्भुतस्य परमविस्मयस्य रसः ( स्वादः ) येन तथाविधः ‘रस’ may mean स्वाद—taste “पारदस्वादयो रसः”. विमर्द is the प्रयोजक and ‘रस’ प्रयोज्य । the world for the first time then knew what अत्युद्भुत was. or “which (separation) produced a feeling of great wonder in the world by the encounters of heroes which contained constant incidents for giving me relief”; which terminated with the destruction of the enemy. रिपुघातः अवधिः ( अवसानं ) यस्य. अप्रतिविधः—Without a remedy.

Rama means to say that the former separation differed from the present one on two important points. (1) In the former there was the hope that it would come to an end one day while in the present there was no such hope (Sita being dead according to his belief). (2) The former provided remedies by resorting to which it could have been brought to an end, while the present one was without any remedy.

The first वियोग was प्रतिविधेय and रिपुघातावधि and the second अप्रतिविध and निरवधि. The former again was bearable, the mind being occupied with thoughts about preparations for war, while in the present one the mind has to bear the pangs of separation patiently.

The former was attended with विनोदव्यतिकर, the present one has to be suffered ( तूष्णीम् )

[ The reading व्यतिकरः for व्यतिकरैः requires it to be construed with वियोगः is good as it brings symmetry. ]

निरवधिरितिहाहतास्मि—Rama was, all along, under the impression that Sita was dead and he uses the word ' निरवधि ' from that point of view while Sita interpretes it to mean that Rama would not receive her back under any circumstances.

V. 45. construe:—हे प्रिये, सौमित्रेरपि पत्रिणामविषये क तत्र असि यत्र मे कपीन्द्रसख्यमपि व्यर्थ, हरीणां वीर्यं, जांबवतः प्रज्ञा अपि वृथा, यत्र वायोःपुत्रस्य अपि गतिः न, यत्र विश्वकमतनयः नलः अपि मार्गं कर्तुं न क्षमः )

कपीन्द्र सुग्रीवः— The circumstances under which सुग्रीव became an ally of राम are narrated in the किष्किधाकांड Camp. “ तातोग्निदीप्यमानं तौ चक्षुस्तु प्रदक्षिणम् । सुग्रीवो राघवश्चैव वयस्यत्वमुपागतौ ” ।

वीर्य—prowess; हरीणां— of the monkeyes.

जांबवत् is popularly supposed to be the a king of bears but in रामायण he is described as the chief of a वानर tribe. Cf. जांबवान् वानरश्रेष्ठः सह सवैः प्लवंगमैः । भूतलात्सहस्रोत्थाय गुह्यराजानमब्रवीत् ॥ He was of signal service to Rama at the siege of Lanka. He was also noted for his medical skill. Either it was this same जांबवन् who lived up to the time of Krishna or more probably the जांबवत् described as having a dual with Rrishna a for the Syamantaka jewel was some other person bearing the same name. The reason why he is praised for his प्रज्ञा is that it was he who



encouraged Hanuman to undertake to cross the ocean. When Rama, Lakshmana and the whole army of the monkeys lay senseless on the battlefield from the effects of the missiles of Indrajit, it was this jambavat who directed Hanuman to bring a particular herb from the Himalayas. This account is narrated in the बुद्धकांड of रामायण.

यत्र वायोःपुत्रस्यापि गतिः न—Where There is no access even to the son of the wind i. e. हनुमान् the son of अंजना and वायु. Compare the words of जांबवत् addressed to विभीषण in ch. 66 of the किष्किंधाकांड “ अस्मिन्जीवति वीरे तु हतमप्यहतं बलं । हनुमत्युज्जितप्राणे जीवन्तोऽपि मृतावयम् । धरते मास्तस्तात मास्तप्रतिभो यदि । वैश्वानर समो वीर्ये जीविताशा ततो भवेत् । ( बुद्धकांड 66. 22. 23. ).

नल is the name of the monkey chief who constructed the सेतु by which the army of Rama passed into Lanka. Compare. “ अयंसौम्य नलो नाम तनयो विश्वकर्मणः । पित्रा दत्तवरः श्रीमान् प्रीतिमान् विश्वकर्मणः । एष सेतुं महोत्साहः करोतु मयि वानरः । तमहं धारयिष्यासि यथाहोष पिता तथा ।

[ The reading अविषयः requires ‘य’ : to be supplied before it. It will result in break of symmetry.]

बहुमानितास्मि तं पूर्वविरहं—I am compelled to look upon the former separation as far better. In the former separation there was scope for hope of being united. [The readig विरहे does not give good sense. It would mean “I was highly honoured in my former separation].

दुःखायैव..... दर्शनम्—the sight of राम will only cause grief to his friends.

वर्षवर्धनमंगलानि संपादयितुम्—in order to perform the auspicious ceremonies for the prolongation of life. वर्षस्य वर्धनं तस्य मंगलानि.

[The reading of N. वर्षदिमंगलानि-वीरराघव explains द्वादशवर्षपूर्ति-मंगलानि देवतापूजादीनि शुभानि ].

अस्ति च इदानीं.....सहधर्मचारिणी मे. It must be kept in mind that this is in continuation of Rama's last speech ending with तदनुजानीहि मां गमन्तय and ends with 'तत्रापि तावद् बाष्पदिग्धं चक्षुर्विनोदयामि.' The author however has interposed the two speeches of Sita to produce a striking effect on the audience who hear both सीता and राम though सीता and रामसा are supposed to be invisible to Rama.

सोत्क्रंपम्—in a trembling manner. The words अस्ति सहधर्म-चारिणी are enough to give a shock to the mind of Sita but the words हिरण्मयी Et. at once relieve her and she says आर्यपुत्र Et. सोच्छसाक्षम् (with a deep sigh of relief and tears.)

उत्स्नातमिदानीं.....आर्यपुत्रेण. My lord has plucked out the dart of shame Et. The idea is that her abandonment, especially because it was without a sufficient cause, was rankling in Sita's heart like a dart but when she heard the extent of Rama's love towards her, disclosed by the fact that Rama had kept by his side her own golden image, made her believe that there was no cause for her to feel ashamed.

तत्रापि.....विनोदयामि—I shall console myself by looking at least at the golden image (तत्र) even though it be with eyes full of tears.

P.90. धन्या सा ... जीवलोकस्य;—धन्या—blessed is she who is so highly thought of by my lord and who has by comforting him, become the stay of the whole world. Sita means to say that she envied that golden image in as much as she is the source of some consolation to her lord and thus keeps up his spirits so as to enable him to discharge his duties as a protector of the world.

We don't expect Sita to speak of Rama in a more sober language and refer to him only as an administrator of the kingdom over which he ruled. We cannot afford to forget that Sita is represented as an ideal wife and Rama as a paragon of virtue

if not an ideal husband; not to speak of his divinity. The modern conception of a hero and a heroine, with all the sentiment of hero-worship that we are capable of, is bound to differ from the ideal of the age which Rama represents.

एवमात्मा स्तूयते—This is praising yourself (of course indirectly).

Sita understood the humour of the situation and says to herself that rightly was she laughed at by तमसा.

व्यतिकर—contact. महान् प्रसादः—This meeting must be looked upon as a great favour. गमनप्रति — as for your going away you must act in such a way as not to allow your duties to be interfered with.

V. 46. Construe. — कथं वा गम्यते त्वया, यस्यास्तव मर्मच्छेदोपमैर्यत्नैः तृष्णादीर्घस्य दयिते प्रत्युत्सस्येव चक्षुषः संनिकर्षो निरुध्यते।

प्रत्युत्स—fixed, sunk deep in; rivetted. तृष्णादीर्घस्य—तृष्णया दीर्घस्यः wide stretched through longing; संनिकर्षः — contact.

मर्मच्छेदोपमैः यत्नैः — with efforts resembling the piercing of the vitals in their effect.

निरुध्यते — can be checked.

[ The reading मर्मच्छेदपरैः यत्नैः आकर्षो न समाप्यते— which means “ the withdrawing of your eye can not be brought about even with heart-rendering efforts ” is admittedly a better reading and is adopted in most of the editions but not being authentic but an invention to evade the awkwardness of the expression मर्मच्छेदोपमैः Et. we have rejected it. ]

अपूर्वपुण्यजनितदर्शनाभ्याम्— अपूर्वेण ( नवेन ) पुण्येन ( सुकृतेन ) जनितं ( निर्वाहितं ) दर्शनं येषां. प्राक् क्षीणं पुण्यं परित्यक्ता अभवम् । त्यागात्परं पुनः किंचिदर्थितं पुण्यं तेनैव नवेन पुण्येन आर्यपुत्रचरणदर्शनं मे जातम् । .

[ The reading सुकृतपुण्यजनदर्शनीयाभ्याम् adopted by N. and G. is explained by G. by taking पुण्यजन to mean the राक्षस विभीषण supported by the authority of (अमर) "यातुधानःपुण्यजनो नैर्ऋतोयातुरक्षसी". वीर - explains; - "सुकृतानि पुण्यानि यैस्ते-सुकृतपुण्याः, सुकृतपुण्याश्च तेऽजनाश्चेति-विग्रहे कर्मधारयः-"]

कियेचिरं...दर्शनेम् - Sita is trying to resign herself to what is inevitable. She expresses, the attitude of resignation which she has tried to work up, by means of a simile. She says to herself "even the sight of the full moon is obscured by the presence of clouds," She must make the most of what she obtained and thank her stars even for the temporary relief they brought.

अहो संविधानकं-Oh ! what a strange conglomeration of events (in the life of Rama ). We doubt if भवभूति by the use of the expression अहो Et. wanted to congratulate himself on the successful & skilful management of the incidents in the plot as is suggested by some commentators.

V. 47. अन्वय - एक एव करुणोरसः निमित्तभेदात् भिन्नः ( सन् ) पृथक् पृथक् इव विवर्तान् आश्रयते, यथा अंभः आवर्तबुद्बुदतरंगमयान् विकारान् । तत् समग्रं तु सलिलमेव ।

The purport of the verse is कारणभेदात् एकं जलमेव आवर्तरूपेण बुद्बुदरूपेण तरंगरूपेण च परिणमति, एवं शोक एव सीतायाः नैराश्यात् तटस्थता, विप्रियवशात् कष्टवता इत्यादि क्रमेण विवर्तते. The difference in the manifestation owing to the difference in the immediate causes is well summarised in V. 13. 'तटस्थं नैराश्यात्' Eh.

For the proper understanding and appreciation of this verse, nay the whole structure of the drama, it is necessary to make ourselves familiar with some of the technical terms of the science of rhetorics and the Vedanta Philosophy.

This Verse not only suggests that करुण (Pathos) sentiment is the predominant sentiment in the life of Rama but the one underlying sentiment of the whole structure of the play. Of

the other sentiments शृंगार— The Erotic-instanced occasionally in the 1st Act and वीर—the heroic developed to some extent in the 4th Act do appear in the play but in reality it is the करुण—the pathetic-- that is the main underlying sentiment.

The Pathetic arises from the advent of what is unpleasant or from the loss of what is loved. Sorrow (शोक) is its permanent mood (स्थायीभाव) The object sorrowed for is its substantial excitant (आलंबन विभाव) e.g. the hero, the heroine, for there upon is the arising of a flavour (रस) altogether dependent. The cursing one's destiny, falling on the ground, waiting, sighs, sobs Et. are its ensuants (अनुभाव) Its-accessories are indifference to all worldly objects (निर्वेद), fainting (मोह) Et.

The sentiment which cannot be overpowered either by those akin to it or by those opposed to it is held to be the permanent mood or the main sentiment (रस) of the composition. This permanent sentiment running through other sentiments like the thread of a garland. is not overpowered by them, but only reinforced. The permanent and the accessory are called भावs (moods) because they give occasion for the existence of a flavour (रस).

Flavours (रसs) again are nine; the Erotic (शृंगार), the comic (हास्य), the Pathetic (करुण), the Furious (रौद्र), the Heroic (वीर), the Terrible (भयानक), the Disgustful (भीमत्स), The Marvellous (अद्भुत) and the Quietisti' (शान्त).

It is a fact that writers on dramaturgy lay it down as a rule that in a Nataka, technically so called, the principal रस must be शृंगार or वीर. Compare "एक एव भवेदंगी शृंगारो वीर एव वा । अंगमन्य रसाः सर्वे कार्यो निर्वहणेऽद्भुतः" (साहित्यदर्पण). The question is whether सवभूति has by the employment of this particular verse "एकोरसः" Et "hurld down a defiant challenge to some of his fastidious critics".

The verse by itself is so appropriate and logical a conclusion deduced by तमसा from the events and sentiments described in the forgoing passages that it is difficult to believe that भवभूति introduced it first to make a parade of his skill in the composition of the play by analysing it for his reader or for the matter of that, the audience and showing how he could give a lie to the canons laid down by writers on dramaturgy.

A fuller treatment of the subject of रस (flavour or sentiment.) will be found in the introduction.

**आवर्त....तत्समस्तम्**— The illustration of water and bubbles is a stock illustration in Vedanta philosophy. According to the विवर्त theory ब्रह्म is the reality- the thing in itself- and the whole creation with all its variety is only phenomena or what appears. The appearances are the results of subjective conditions, viz. the senses of the observer and not of the thing in itself. The superimposition of the attributes of a serpent on a piece of rope is a delusion while the rope itself is the reality. The conversion of coir into a rope or of milk into curds is what is technically known as गुणपरिणाम and is a stock-in-trade illustration of the theory called परिणामवाद. Compare यस्तात्त्विको ऽन्यथाभावः परिणाम उदीरितः । अतात्त्विको ऽन्यथाभावो विवर्तः स उदीरितः । (वेदान्तसार. 29). “तथाहि समुद्रादुक्तात्मनोऽनन्यत्वे ऽपि ताद्विकारणां फेनवाचितरंगबुब्बुदादीनामितरेतरविभाग इतरेतरसंश्लेषादि लक्षणश्च व्यवहार उपलभ्यते (ब्रह्मसूत्र 11. 1. 13 ) यथा च समुद्रात्मनैकत्वं फेनतरंगाद्यात्मनानात्वम् ( ब्रह्म. II. 1. 14 ) “ वाचारंभणं विकारोनामधेयम्.”

**तमसावासन्त्यौ**—In this connection we must keep in mind the whole situation. To वासन्ती and राम Sita and तमसा were invisible.

V. 48. वितरतु is a common verb to all the nouns in the nominative viz. अवनिः, अमरसिन्धुः, कुलपतिः, वसिष्ठः,

P. 92. Construe;—अवनिः अस्मद्विधाभिःसार्धं अमरसिन्धुः, यःच्छदसां आद्यः प्रयोक्ता कुलपतिः, अनुयातारुन्धतीकः स मुनिः वसिष्ठःच भूयसे मंगलाय त्वयि भद्रं वितरतु ।

अवनिः—the हिप् is optional hence we get the word अवनी also

अमरसिन्धुः—the river of the gods i.e. the Ganges.

अस्मद्विधाभिःसार्धं goes with अमरसिन्धुः—together with others like ourselves.

कुलपतिः—a sage who is the head of an institution where 10000 pupils are fed and taught. Compare. मुनीनां दशसहस्रं योचनानादि पोषणात् । अव्यापयति विप्रैरसौकुलपतिः स्मृतः ॥

आद्यः...प्रयोक्ता—The first to employ the metre (अनुष्टुप्). This refers to वाल्मीकि.

अनुयातारुन्धतीकः : - अनुयाता अरुन्धतीयम् स :

त्वयि...मंगलाय—may (they) bless you for your great welfare. Compare “भद्रं भद्रं वितर भगवन् भूयसे मंगलाय” (माल. I) It is interesting to note that all the persons mentioned in this verse have contributed towards bringing about a union between Rama and Sita.

The purpose of the act seems to be to disclose to the reader the feelings of Sita towards Ramachandra and vice versa. Besides it has helped the forward movement of the plot by removing the misunderstanding of Sita regarding the feelings of Rama towards herself.

This Act is named छाया. The reason seems to be that the whole of the act is marked by the presence of Sita; but more like a shadow than a reality.

Sita is introduced to us as one in whose heart the grief of undeserved abandonment is rankling and though apparently reconciled to the situation she is cherishing a feeling of mild

resentment and indifference towards Rama. The incidents are so arranged that they serve to remove all misunderstanding and prepare her to receive Rama with all the ardent affection that she once cherished for him.

End of the 3rd Act.





## Act. IV

At the end of the third Act we are told how Rama, with a heavy heart, returned to Ayodhya to get ready for the Ashvamedha sacrifice and Sita returned to Ganga to perform the ceremonies connected with the twelfth anniversary of her twin sons Lava and Kusa.

The scene of the IV Act is laid in the hermitage of Valmiki and the incidents narrated are shown as having occurred immediately after those narrated in the third.

The characters introduced in this act are दांडायन, सौधातकिः जनक, अरुन्धती, कौसल्या, शृष्टिकंचुकी, लव and his companions and a कुद पुरुष.

The Act begins with an interlude (विष्कम्भक) of the mixed type. The two pupils of Valmiki are represented as holding a conversation between themselves during the course of which the audience is informed of the coming visit of the distinguished guests वसिष्ठ, Rama's mothers and Sita's father Janaka. There is an attempt at humour, obviously to relieve the tension caused by the highly wrought feeling of the third Act. But the attempt is clumsy and one would wish that the author had rather abstained from it. Humour is not in his nature.

Janaka enters alone and in his soliloquy gives expression to his great grief. Rama's mother Kausalya meets Janak only under specific instructions of Vasisettha and the scene that ensues is one of the most pathetic and dignified in the whole drama.

लव is very tactfully introduced on the scene. His appearance, his behaviour, his gestures and his conduct throughout the short interval point to one conclusion and one only namely that he must have been the son of Ramachandra. In the course of his conversation with the elders he tells how Valmiki has written a history of Rama, the published portion of which ends with the abandonment of Sita. While Lava was thus engaged in a conversation his fellow students come and inform him of the entrance of a strange animal, which Lava identifies subsequently to be no other than the one let loose by Rama in connection with the horse-sacrifice that he had commenced.

In the mean while an attendant arrives from Valmiki, in response to the enquiries made by Janaka and the others through the Chamberlain to say that the whole story would be laid bare very shortly. Lava not only identified the horse as being the ceremonious horse of the sacrifice but captured it and got it tied up at his hermitage. He knew full well the consequences that would ensue by the implied challenge and true to his Kshtriya spirit got himself ready to fight and not yield to the threats of the soldiers who challenged him.

P. 94. सौधातके—सुधातुः अपत्यं पुमान् तत्संबुद्धौ.

भूयिष्ठसन्निधापितातिथिजनस्य—भूयिष्ठं (अतिबहुल) यथा तथा सन्निधापिताः (समानिताः मिलिताः) अतिथिजनाः यस्मिन् तथा विधस्य आश्रमपदस्य, in which many guests have gathered.

समधिकारंभरमणीयता—समधिकैः (विशिष्टैः) आरंभैः (अनुष्ठानैः) या रमणीयता (रुचिरता) जातासा—the charm due to great preparations.

V. I. अन्वय—तपोवनमृगः सद्यप्रसूताप्रियापीतात् अभ्यादिकं उष्णमधुरं नीवारोदनमढं पर्याप्तम् आचामति । सर्पिष्मतभक्तस्य स्फुरतागन्धेन मनाक् अनुसृतः कर्कन्धू फलमिश्राकपचनामोदः पेरिस्तिर्यते ।

सद्यः प्रसूता अतएव अतिरूषिता या प्रिया ( मृगी ) तथा यत् पीतं ततः अभ्यधिकं ( शेषम् ) उष्णं अतो मधुरं ( स्वादु ) नीवारोदनस्य मंडः or मंडं Cf. नीवारमुष्टि-पचना गृहिणो गृहाणि Act 125.

मंडम्—'मिस्सटा दग्धिका सर्वरसाग्रे मंडमस्त्रियाम्' (अमर) the thick oily scum formed on the surface of any liquid, especially of boiled rice.

the कर्मधा. in सद्यः प्रसूता प्रिया gives the form सद्यः प्रसूतप्रिय with पुंवद्भाव by the rule 'पुंवत् कर्मधारय जातीयदेशीयेषु' the exception अपूरणी प्रियादिषु does not affect कर्मधा. compounds. It is very likely that in the original it must have been सद्यः प्रसूतप्रिया as it suits the metre.

पर्याप्त—adj. full, complete. पर्याप्तम् adv. to one's satisfaction.

सर्पिष्मतः.... अनुसृतः ( मोदः ); अनुसृतः—followed, mixed.—slightly flavoured by the spreading odour of the boiled rice which is full of clarified butter.

कर्कधू....आमोदः—कर्कधूफलैः ( बदरैः ) मिश्रः ( समेतः ) शाकः तस्य पचाः ( पाकः ) तस्य आमोदः Cf. मिमर्दोत्थे परिमले गंधे जनमनोहरे । आमोदः सोऽतिनिर्हारी (अमर)—the fragrance of the cooked vegetables mixed with berries spreads round.

परिस्तीर्यते—pass. of सू 9 con. P and A. with परि.

जीर्ण कुर्चानाम्—जीर्ण कूर्चम् ( beard ) येषां; अनध्यायकरणानाम्. who are the cause of a holiday. अनध्यायः, अनध्ययनं—a holiday—अवशिष्टानध्ययः । U. 4. Compare Ms. 2. 105. 6; 4. 103.4; 105.8 Et. One of the occasions on which a holiday in ancient India was granted was the arrival of distinguished guests. Also compare. 'धावतः पूतिगन्धेच शिष्टेच गृहमागते ( याज्ञ-स्मृति 1. 144-151 )

[ In the reading आगतमनध्याय. आगतं=आगमनम्. सविशेषभूतम्—special. ]

अपूर्व...गुरुषु—Your reason for showing respect to elders is really wonderful.

मांडायन—मांडस्य गोत्रापत्यं पुमान्.

स्थविरसार्थस्य—स्थविराणां वृद्धानां सार्थः (समूहः) स्थविर—an old man. Compare (महाराष्ट्री—थेर, थेरडा.)

प्रहसनं—joke; नून gives emphasis.

दारान्—wives. दार Ms.—wife, always used in the plural.

अधिष्ठाय—leading.

हुं वसिष्ठः—‘ हुं वितर्के परिप्रश्ने ’ (अमर) so that it would mean “ is he वसिष्ठ ” or I doubt if he is वसिष्ठ.

आः—shows anger.

कपिला—a dark brown cow. मडमडायिता—an onomatopoeic word.

वराकी कपिलाकल्याणी—वराकी-poor, pitiable, Cf. तत्किमुजिहानजी वित्तां वराकीं नानुकम्पसे (Mal. 10.) कल्याणी- a holy cow. Cf. उपस्थितेयं कल्याणी नान्नि कीर्तित एव वा (R. 1. 87) वीरराघव explains as वत्सतरी, द्विहायनी इत्यर्थः

समांसो मधुपर्कः...मन्यमानाः—out of respect for the Vedic precept. मधुपर्कः “ a respectful offering made to a guest or to the bride-groom on his arrival at the door of the father of the bride ” (Apte Dic.).

दधिसर्पाजलं क्षौद्रं सिता चैतैश्च पंचभिः । प्रोच्यते मधुपर्कः, मनुस्मृति enumerates the persons who are entitled to this kind of offering. Compare- राजत्विकस्नातकगुरुन् प्रियश्चशुरमातुल्यान् । अर्हयेन्मधुपर्केण परिसंवत्सरात्पुनः III 119. वसिष्ठस्मृति IV. 5. 8 quoted by Prof. Kane. पितृदेवता-तिथिपूजायामेव पशुं हिंस्यादिति मानवम् ॥ मधुपर्के च यज्ञे च पितृदेवतकर्मणि । अत्रैव च पशुं हिंस्यान्नान्यथेत्यब्रवीन्मनूः ॥ नाकृत्वा प्राणिनां हिंसां मांसमुत्पद्यते क्वचित् । न च प्राणि-वधः स्वर्ग्यः तस्माद्यागे वधोवधः ॥ अथापि ब्राह्मणाय वा राजन्याय वाभ्यागताय महोक्षाणं वा महाजं वा पचेदेवमस्मा आतिथ्यं कुर्वन्तीति ॥

आन्नायः—Veda, Vedic injunction.

श्रोत्रियः—जन्मना ब्राह्मणोज्ञेयः संस्कारैर्द्विज उच्यते । विद्यया याति विप्रत्वं त्रिभिः श्रोत्रिय उच्यते ।

श्रोत्रिय- छन्दः अधिते इति छन्दस+घन् श्रोत्रियः—(a brahmin versed in the Vedas) छन्दस becomes श्रोत्र optionally by निपातन in the rule “श्रोत्रियंछन्दोऽधीयते ” ( पा. 4. 2. 84 ).

वत्सतरी—a heifer two-year-old.

महोक्ष—महांश्वासौ उक्षा च महोक्षः (महत्+उक्षन्) here उक्षन्- a bull becomes उक्ष according to “अचतुर” Et. ( पा. 5. 4. 77 ) Compare वृषा महान् महोक्षःस्यात् ( अमर ) गृहमेधिनः— गृहैः दारैः मेधन्ते संगच्छन्ते इति.

तं हि धर्म....आमनन्ति—The authors of सूत्रs on religious observances lay down this rite.

धर्मसूत्रकाराः सूत्र is a clear but concise statement embodying the results of thought and experience in any particular branch of knowledge. It is defined as “स्वल्पाक्षरं असंदिग्धं सारवत् विश्वतो मुखं । अस्तोभमनवयं च सूत्र सूत्रविदा विदुः । सूत्र works are generally divided into three kinds;— श्रौत or कल्पसूत्रs, गृह्यसूत्रs, and धर्मसूत्रs.

The कल्पसूत्रs deal with such sacrifices as दर्श and पौर्णमास The गृह्यसूत्रs have layed down the ceremonies and ritual to be performed in the house with domestic fires, the daily yajanas, the samskaras (संस्कारs) such as उपनयन, marriage Et. The धर्म-सूत्रs lay down rules for the guidance of castes ( वर्ण ) and आश्रम for the administration of justice Et.

समामनन्ति—आ with सम् and आ I. P.= to lay down, to prescribe.

P. 96. निगृहीतः—defeated in argument; a technical term from the न्याय system,

निग्रहस्थान is defined as a 'पराजय हेतुः' Cf. प्रमाण प्रमेय संशय प्रयोजन  
 "हृष्टांत सिद्धान्तावयव तर्क निर्णय वादजल्प वितण्डा हेत्वाभासच्छल जाति निग्रहस्थानानां  
 तत्त्वज्ञानाग्निप्रेयसाधिगमः" Cf. "निग्रह्यगाना बटवः पदे पदे यजुंषि सामानि च यस्य  
 शंकिरे. ( कादंबरी १२ ).

वसिष्ठमिश्रेषु - venerable वसिष्ठ.

विशंसिता - past. pass. part. of हन् I. P. withञि - to kill.

विसर्जिता - was given up. i. e. was excluded from being  
 killed.

अनिवृत्तमांसानां — मांसात् अनिवृत्ताः तेषां. of those who have  
 abstained from taking meat. कल्पः - शास्त्रविधिः — rite or rule.

दैवदुर्विपाकं - misfortune.

वैखानसः - read notes on V. 25 Act I. According to Manu  
 Smriti a वानप्रस्थ is required to give up flesh diet and subsist on  
 vegetable diet. Cf.

स्थलजौदकशक्नानि पुष्पमूलफलानि च । मेध्यवृक्षोद्भवान्यद्यात्स्नेहंश्च फलसंभवान् ॥  
 वर्जयेन्मधुमांसं च भौमानि कवकानि च : VI 13-14.

कतिपय - ( some ) optionally declined like a pronoun in th<sup>e</sup>  
 nom. plural. प्रथमचरमतयाल्पार्धकतिपयनेमाश्च ' ( पा० 7-1-33 ).

चिरन्तन - old. चिरम् is an अव्यय. चिरम् + टयुल - चिरन्तनः

मानयावः - we shall celebrate ( the festival of a holiday ).

पुराणराजर्षिः — पुराणश्चासौ राजर्षिश्च.

V. 2. construe - यः एषः अन्तः प्रभुस्तदहनः जरन् वनस्पतिरिव हृदि  
 नित्यानुशोकेन सीताशोकेन तप्यते.

अन्तः ( मध्ये ) प्रभुतः ( लीनः ) दहनः ( अग्निः ) यस्य....burning within  
 with fire lurking therein.

जरन् वनस्पति is compared to जनक who is getting old. [ The  
 reading ज्वलन् is not bad. ]

The विष्कम्भक is मिश्र, one of the characters being low. There is an attempt at humour with a view to relieve the tension of the last Act where pathos has been carried to the highest pitch.

V. 3. coustrue - अपत्ये यत् तादृक् दुरितम् अभवत् महता तीव्रेण व्रणितहृदयेन व्यथयता तेन विषक्तः धारावाही नव इव पटुः ककच इव मर्माणि निक्कन्तन् मे मन्युः चिरेणापिहि न विरमति ।

The principal clause is मे मन्युर्विरमति.

तादृक् -- तथाविधं घोरं; दुरितं-दुर्व्यापारः -- सापवादपरित्यागरूपः calamity or misfortune.

व्रणितं हृदय येन - व्रणितहृदयेन — which wounded the heart; व्यथयता — which causes pain.

तेन दुरितेन विषक्तः — ( दृढमारोपितः ); धारावाही -- सततं प्रवर्तमानः - continuons.

पटुः - तीव्रः — poignant; नव इव fresh; चिरेणापिहि — though long time has elapsed; ककच इव -- करपत्रमिव; मर्माणि निक्कन्तन् (दारयन्).

मन्युः (शोकः); न विरमति -- नैव शाम्यति; विषक्तः — विशेषेण सक्तः (लग्नः).

विरमति — रम् is Atmanepadi but necessarily takes परस्मैपद when preceded by वि, आ and परि. व्याङ्गपरिभ्यो रसः ( 1-3-82 ).

जरया, दुःखेन and तपोभिः go with आत्तरसधातुः — आत्तः -- गृहीतः शोषितः रसः ( शोणितादिद्रवपदार्थः ) धातुः— मांसादिघनपदार्थश्च अत एव पतितुं योग्यः

दुरासदेन — that can be overcome with difficulty.

पराक -- a kind of penance. cf. द्वादशाहोपवासेन पराकः परिकीर्तितः ( याज्ञवल्क्य ) यतात्मनोऽप्रमत्तस्य द्वादशाहमभोजनम् । पराकोनाम कृच्छ्रौयं सर्व पापापनोदनः ( मनु XI. 212. )

सान्तपन— ' गोमूत्रं गोमयं क्षीरं दधि सर्पिः कुशोदकं । जग्ध्वा परेह्युत्पवसेत् कृच्छ्रं सान्तपनं परम् । ' ( याज्ञ. III 325 ). प्रमृति shows that other forms such as चांद्रायण etc. are included.

**अनवष्टम्भः**— अविद्यमानः अविष्टम्भः (support) यस्य.

[N. reads तपोभिः शोषितांतः शरिरघातोर्वष्टम्भः एव महान् अद्यापि मम दग्ध देहो न पतति. V. and G. read अनुपयुज्यमानः—that has become useless.]

One is reminded of the soliloqui of Hamlet e.g. "To be or not to be that is the question... etc.... to take arms against the sea of troubles and by opposing end them. To die to sleep."

The remedy of suicide is open to everybody but then it is banned by the श्रुतीसु says जनक to himself.

**अन्धतामिस्राः.....घातिनः**, literally अन्धा means blinding; तमिस्रा=night अन्धाः तमिस्राः येषु ते=having one continuous night of a blinding gloom. But it is better to take अन्धतामिस्र=to mean the particular kind of hell on the authority of क्षीरस्वामी who remarks while commenting on the several kinds of hells mentioned by अमरसिंह. "तद्भेदास्तपनाधीचि महा रौख रौमिस्रादयः। संहारः काल मूत्रं चेत्याद्याः"। आद्यशब्दांश्च तामिस्रांश्चतामिस्रादयः।

Those who interpret अन्धतामिस्राः to mean "having pitchy darkness" treat अन्धतामिस्राः as an adje. of लोकाः and read 'असूर्याः' meaning "fit for असुरसु for 'असूर्याः' to avoid the superfluity implied in the term असूयाः meaning without light. Our interpretation is supported by a passage from the ईशावास्योपनिषद् provided it is understood in a literal sense. "असूर्या नाम ते लोका अन्धेन तमसावृताः तांस्तेप्रेत्याभि गच्छन्ति येकेचात्महनो जनाः।

Here the difficulty is that the author makes जनक accept the popular interpretation of the passage quoted and the popular belief regarding the punishment prescribed for suicide. We cannot, of course, attribute ignorances of the proper interpretation of the said passage to भवभूति who is proud of his learning and makes a mention of it Cf. "यद्वेदाध्ययनं तथोपनिषदां



सांख्यस्य योगस्य च.” But we cannot again reconcile the fact that Janak who entertains a thought of committing suicide is the Janaka mentioned in the श्रुती “अमयं वै प्राप्नोसि.”

ऋषयः—here means the seers of Vedic mantras.

अतिक्रम—lapse.

प्रतिक्षणपरिभावनास्पष्टनिर्भासः—प्रतिक्षण या परिभावना तया स्पष्टः निर्भासः यस्य—which is felt distinctly on account of reflecting over it every moment (continuously).

G. takes परिभावना to mean contempt, प्रत्यय=fresh.

दुःखसंवेगः— the virulence of grief.

निर्माणभागः—भागः -भाग्यम्—the lot assigned to you by birth has परिणतः—(developed) has taken such a turn,

अयि मातः—It is better to treat “मातः” as a term of endearment and not as a term of reverence for the divine origin of Sita though जनक suggests it by the use of the term ‘देवयजनसंभवे’

लज्जया....न शक्यते—No shame would have been attached to Janaka's lamentation over Sita's death if she had died (supposedly) a more honourable death. Janaka means to say that Sita died under such ignominious circumstances that even to weep for her would bring shame upon him. It is rather strange that Janaka should attach so much importance to the scandal about Sita and not rely on his own conviction based on the ordeal by fire, as to feel ashamed of expressing his grief over her loss. In another place जनक says ‘को नाम अग्निः’

V. 4 Construe; शिशोः ते अनियतरुदितस्मितं विराजत् कतिपयकोमलदन्त कुडमलाग्रं स्वलदसंमजसमंजुजल्पितं ते ।.

अनियतं—(नियमराहितं) अहेतुकम् रुदितं (रोदनं) स्मितं हासश्च यस्मिन् तथाविधम्—that had smiles and cries without any cause.

विराजन्ति कतिपयानि कौमलानि दन्तकुडमलाग्राणि (दन्ताः एव कुडमलाः तेषां-  
अग्राणि यस्मिन्) the face in which the tips of a few bud-like teeth  
were shining.

स्खलन् असमञ्जसमञ्जु (सुन्दरं) जल्पितं अस्मिन्— from which faltering  
and unmeaning yet charming words fell. Compare; आलक्ष्य  
दन्तमुकुलाननमित्तहासैः अव्यक्तवर्णरञ्जणीयवचः प्रवृत्तीन् । अंकाश्रयप्रणयिनस्तनया-  
न्वहन्तो धन्यास्तदंगरजसा मल्लिनीभवन्ति । (जा.) This verse “ अनियत ”  
Et. is repeated in मालती. X. 2.

अतिदृढासि—you are extremely firm. The word वसुंधरा is deli-  
berately chosen which is indicative of the support of all. On  
this वीर. remarks—अत्र “ यो वा विभक्तिं काठिन्यं तस्मै भूम्यात्मने नमः ” इति-  
वचनं द्रष्टव्यम्. “ तव वसुंधरात्वप्रयुक्तधैर्येण पुत्रीनाशोप्यकिंचित्करः एव इति उपलब्धो  
व्यज्यते ” ।

V. 5. अन्यथः— दारुणे, यस्याः साहाय्यं यदि वा रघोः कुलगुरुः स्वयं देवः  
भास्करः ( वेति ) त्वं ( वेत्सि ) बद्धिः मुनयः वसिष्ठ-गृहिणी, गंगा च विदुः; यां भवती  
विद्यां वागिव असूत गान्धु तद्वत् दैवतम्; तस्याः दुहितुः तथा विशसनं किं त्वम् अमृष्यथाः।

रघोः कुलगुरुः=वसिष्ठः or we may take कुलगुरु with भास्कर and  
understand वसिष्ठ as being included in the word मुनयः ।

विद्यां वागिव—just as speech gives birth to the lores .

तद्वत्तदैवतम्—who ( Sita ) is a divinity like that ( the goddess  
of speech ) or the deities mentioned above.

[ The reading शुद्धिं गतायाः पुनः is not quite happy in as much  
as it refers to the unhappy event of purification by fire which  
is uncalled for here ]

विशसन- slaughter. तथा- in that cruel manner. Janaka  
also believes सीता to be dead.

अमृष्यथाः—मृष्ट् 4. P. & A—to endure. Why didst thou end-  
ure ? गृष्ट is the name of the कंचुकी.

उपदिश्यमानः मार्गः यस्यैः—to whom the way is shown.

धर्मदाराः—धर्मपत्नी. it is in opposition with कौसल्या.

प्रत्येति—इ with प्रति—to believe.

V. 6. उपमानपदेन—उपमानं=उपमा, तस्य पदेन तत्बोधकेन “यथा” शब्देन किम्? Why! the word showing comparison is unnecessary.

The अन्वय would be सा एषा दैववशेन दुःखात्मकं किमपि अन्यदिव भू जाता.

भूतं—सत्त्वम्. दैववशेन—through the power of fate; अन्यत्. किमपि—something indescribable.

दुःखात्मकं—दुःखं आत्मा ( स्वरूपं ) यस्य.

We can also construe as—सा एषा दैववशेन अन्यदिवजाता दुःखात्मकं किमपि भूतम्. meaning “through the power of fate she has been transformed into some other person; something indescribably lamentable has happened.

अहो विपाकः—Oh, what a change! compare इहशानां विपाकोऽपि Et. Act III. ३ विपाके घोरेऽस्मिन्ननु ( IV. 12 ).

[ N. reads विकारः and is explained by वीर० विकारः प्राणिना उपचयापचयरूपागन्तुको विस्मयनीय इत्यर्थः । ]

Some editions read before Verse 7 जनक—“अयमपरः पापो दशा-विपर्यासः” पापः—पापी, लक्षणाया ‘अनभिप्रेतः’; दशायाः—मनोगतस्य भावस्य विपर्यासः= परिवर्तनम्.

V. 7. अन्वयः—य एव जनः पूर्वं मे मूर्तो महोत्सव आसीत् तस्यैव दर्शनं क्षते क्षारमिव असह्यं जातम्.

पूर्वम्—सीताविवासानात् पूर्वम्; मूर्तः मूर्तिमान्=incarnate.

क्षते क्षारम्—salt ( put ) on a wound.

अनध्यवसायः—indiscision.

[ N. and G.—महानध्यवसायः great effort. With this reading the clause would mean—‘Why this great effort to make up your mind’; this cannot be well construed with ‘पदे पदे’ ]

संस्तभ्य—having controlled (yourself); अनुबध्यस्व—obey.

सममेव सर्वाणि दुःखानि समुद्भवन्ति—सममेव—at one and the sametime.

सर्वाणि दुःखानि—The reference is to such calamities as the death of दशरथ the exile of Rama, the abandonment of Sita Et. पर्यवस्थापयितु—to compose.

V. 8. Construe;—मानुषाणां संविविचियोगजानिदुःखानि संतानवाहीन्यपि प्रिय-सिजने दृष्टे दुःसहानि ( सन्ति ) स्रोतः सहसैरिव संभवन्ते ।

संतानवाहीन्यपि—संतानेन अविच्छेदेन वहन्ति, प्रवर्तमानान्यपि प्रियतरे जने दृष्टे साति दुःसहानि सोढुमशक्यानि स्रोतःसहसैरिव अगणितधाराभिरिव संभवन्ते ( समुच्छलन्ति ) = flow together. It is a common experience that sorrow which is continuous loses its edge and ceases to be unbearable. But at the sight of persons dear to us it revives and makes itself felt with all its force.

[The reading सद्बन्धु is not at all a happy one as it unnecessarily makes a distinction between बंधुs. Compare तमवेक्ष्य सरोद सा मृश-स्तनसंबाधमुरोजधान च । स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते । ( कुमार IV 26).

बध्ना एवं गते—when such is the case with my daughter-in-law.

V. 9. अन्वयः—एष वः श्लाघ्यसंबन्धी जनकानां कुलोद्बहः यस्मै मुनिः याज्ञवल्क्यः ब्रह्मपारायणं जगौ ।

श्लाघ्यसंबन्धी—a praiseworthy relation.

कुलोद्बह—one who continues the family.

याज्ञवल्क्यो .... जगौ—याज्ञवल्क्य—a great sage and a philosopher of great antiquity. He is mentioned in आध्यायs III and IV of the बृहदारण्यकोपनिषद् as an expounder of ब्रह्म. Cf. “जनकोह वैदेहः कूर्चादुपावसर्पन्नुवाच नमस्तेऽस्तु याज्ञवल्क्यासु मा शाधीति सहोदाबाच ... आढ्यसन्नधीत-वेद उक्तोपनिषत्क इतो विमुच्यमानः क्व गमिष्यसीति नाहं तत्प्रगवन् वेद यत्र गमिष्यामीत्यथ वै तेऽहं तद्वक्ष्यामि यत्र गमिष्यसि ।

ब्रह्मपारायणम्—refer to notes on V. 2 Act II,

जगौ—from गै (perfect)—sing.

हृदयनिर्विशेषः— an alter ego. Janaka was, as it were, the second heart of दशरथ.

अनिर्वेद रमणीयान्—अनिर्वेदेन रमणीयान्—charming on account of the absence of despondency.

सर्वं तच्चास्ति—All that is now no more. All the happiness is a thing of the past.

[The reading of V. and Gh. is संभावितास्म्यनुपस्थित, महोत्सवे दिवसे= I am honoured on a day in which there is no joy. अनुपस्थित.—not approached महोत्सवः यस्मिन्. It means Janaka paid her a visit at a time when there was no occasion for joy. this reading does not yield good sense in the context in which it is placed.]

V. 10. construe:— अवनितललीनेन शिरसा त्रिलोकीमंगल्यां देवीम् उषसमिव जगद्व्यां भगवतीं वन्दे यया पवित्रस्य महसः निधिरपि पूर्वेषां गुरुणां गुरुतमः अपि ते पतिः पूतमन्यः खलु ।

पूतं आत्मानं मन्यते इति—पूतमन्यः—पूत + मन + खच् कर्तरि. म् is added to पूत in accordance with the सूत्र “आत्मनेने खच्” (पा० 3. 2. 83). स्वकर्मके मनने वर्तमानान्मन्यतेः सुपिखञ्जस्यात् चाणिनिः । पंडितं आत्मानं मन्यते इति पंडितमन्यः पंडितमानी, सि. कौ.

त्रिलोकी मंगल्याम्—auspicious to the three worlds. त्रयाणां लोकानां समाहारः—त्रिलोकी ( द्विगु ).

मंगले साधुः—मंगल्या ( मंगल + य ) तत्र साधुः पा. 4. 4. 94.

अवनितललीनेन शिरसा—with my head resting upon the surface of the earth.

जगद्व्याम्—जगता व्यां—who deserves to be saluted by the world.

देवीं उषसमिव—resembling the goddesses Ushas (dawn).

निधिरपि पवित्रस्य महसः—compare. सुयो देवीमुषसं रोचमानां मर्यो न योषामभ्येति पश्चात् ( ऋग्वेद 1. 115. 2.)

संगल्यां, वंद्यां and भगवतीम् go with उषस् also.

अक्षरं ते ज्योतिः प्रकाशताम्—may that imperishable light dawn on you.

ब्रह्म is described as अक्षर and as the light of lights. Compare; तस्मै सहोवाच द्वे विद्ये वेदितव्य इति हस्य यद्ब्रम्ह विदो वदन्ति परा चैवापराच ॥ ४ ॥ तत्र परा ऋग्वेदो यजुर्वेदः सामवेदोऽथर्ववेदः शिक्षाकल्पो व्याकरणं निरुक्तं छंदो ज्योतिषमिति अथ परा यया तदक्षरं अधिगम्यते । मुंडकोपनिषद् 4. 5. हिरमण्ये परे कोशो विरजं ब्रह्म निष्कलं तच्छुभ्रं ज्योतिषां ज्योतिस्तदात्मविदो विदुः । मुंड. 2. 2. 9.

परोरजसांय एष तपति—may that God who shines beyond the region of sins purify you. Refer to notes on V. 3 Act III.

[The reading परोरजाः—who is beyond sin or who is beyond रजोगुण. According to the सांख्य system there are three गुणः सत्त्व रजः and तमः; compare. “रजोजुषेजःमनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमस्पृशे Et.(कादं.) The compound परोरजाः is irregular(रजसः परः) see note on परसहस्राः V. 15. Act II.

अपि अनामयं—health; welfare—अनामयं स्यादारोग्यम् (अमर). अमयस्य रोगस्य—अभावः.

In asking about the welfare of a क्षत्रिय it is अनामयत्व that is enquired about. Cf. ग्राह्यं कुशलं पृच्छेक्षत्रवंधुमनामयम् । मनु II 197.

The word प्रजापालकस्य is satarically used.

निर्वशेषम्—completely; उपालब्धाः स्मः—We are taunted.

अनेनैव मन्युना—On account of this very wrath (caused by the exile of Sita ).

मन्युः—anger or sorrow.

विर परित्यक्त....दर्शनाम्—चरि परित्यक्तं रामभद्रमुखचंद्रस्य हृदनं यथा We have seen how कौसल्या went drit to the hermitage of वाल्मीकि in the company of वसिष्ठ after the sacrificial session of ऋष्यशृंग was over.

दैव दुयोगः कोपि—Some unaccountable evil turn of fortune  
यत्—since प्रवृत्तवभित्स किंवदन्तीकाः—प्रवृत्ता वभित्सा किंवदन्ती येषु=among  
whom a scandal had spread.

अनल्पकाः—अविद्यमानः अल्पकः येभ्यः—most mean minded.

प्रतीयन्ति—believe in; इति showing reason.

आः कोयं अग्निर्नाम Et-- Who is this fire, to purify my  
offspring ?

‘ एवंवादिना जनेन ’ refers to the words of कंचुकी namely  
“ अग्निशुद्धिं न प्रतीयन्ति ”

रामभद्र परिभूताः—insulted by Rama ( the insult consisting in  
the sbandonment of Sita ).

अग्निरिति वत्सांप्रति परिलघूनेअक्षराणी—tho word अग्नि is too mean  
to be associated with my child.

पर्याप्तम्—sufficient. The word Sita by itself is a guaranty  
for purity.

V. II. अन्वयः—मम शिशुर्वा शिष्या वा यत् असि तत् तथा तिष्ठतु । विशुद्धे  
स्त्कर्षस्तु त्वयि मम भाक्तिं द्रढयति । ननु शिशुत्वं स्त्रैण वा भवतु जगतां बंधा असि  
गुणेषु गुणाः पूजास्थानं नच लिंग नच वयः ।

विशुद्धेस्त्कर्षः—The pre-eminent degree of purity.

भाक्तिं द्रढयातै—Strengtheus ( my ) attachment; द्रढयातै denomi-  
native verb from द्रढ.

स्त्रैण— from स्त्री according to स्त्री पुसाभ्यां नगस्त्नौ भवनात्  
( पा. 4. 1. 87. )

शिशुत्वं....भवतु— let it be child-hood or womanhood ( in  
you ) that is of no consequence, ननु—shows emphasis

जगताम्—The plural shows that either all the fourteen  
worlds are implied here or the usual three.

गुणाः पूजास्थानं—It is the merit that is an object of reverence  
and not the sex nor the age. The particular case of Sita is  
supported by a general proposition giving rise to a figure of  
speech called अर्थान्तरन्यास which is defined as सामान्यं वा विशेषो वा

तदन्येन समर्थ्यते । यत्र सोडर्थान्तरन्यासः साधर्म्येणैतरेणवा ॥ ( काव्यप्रकाश x. ).  
for a similar idea compare तामगौरवभेदेन मुनीश्चापश्यदीश्वरः । स्त्री प्रमानित्या  
नास्थैषा वृत्तं हि माहितं सतां ( कुमार 6. 12. ) तथापिशस्त्रव्यवहार निष्ठुरे विपक्षभावे  
चिरमस्य तस्थुषः । तुतोषवीर्या विशयेनतृत्रहा पदं हि सर्वत्र गुणैर्विधीयते । रघु III 62.

उन्मीलन्तिश्च—bud forth ( as if ). वेदनाः agonies.

V. 12. अन्वयः—सुहृदि त्वयि दृष्टे स राजा तत् सौख्यं, सच्च शिशुजनः तेच  
दिवसाः अखिलं तत् स्मृतौ आविर्भूतम् । अथ अस्मिन् घोरे विपाके तत्सखी विमूढा खलु  
यद्वेदा—घोरे अस्मिन् विपाके सुहृदि त्वयि दृष्टे स राजा इत्यादि. 1.

स राजा—refers to दशरथः, तत् सौख्यं That uncommon happiness  
which she enjoyed during the life time of दशरथः; शिशुजनः refers  
to her sons.

स्मृतौ आविर्भूतम् — dawned upon her memory, she  
recollected.

विपाकेघोरेस्मिन् — in this terrible change of condition; अथ  
there.

पुरंध्रीणाम् — पुरं गृहं धारयति इति; पुरंध्रीः or ध्री. a woman whose  
husband is alive and who has children. “ स्यात्तु कुटुंबिनी । पुरंध्री ”  
( अमर ). compare; — आशाबंधः कुसुमसदृशं प्रायशो ह्यंगनानां सद्यः पातिप्रणयि  
हृदयं विप्रयोगेरुणद्धि ( मेघदूत ).

न स्निग्धं पश्यामि — I do not look upon them affectionally.

V. 13. अन्वयः— श्रीमान् महाराजो दशरथः मम किं मित्रं न आसीत् ? सश्वाद्यः  
संबन्धी, असौ प्रियसुहृद् तत् हृदयं च साक्षात् आनन्दश्च सः अपि च निखिलं जीवितफलं  
शरीरे जीवो वा अतो वा अधिकं प्रियतरं तत् 1.

तच्च हृदयं — he was my heart. हृदयं is the predicate hence  
तत् is used as a subject. instead of सः .

निखिलं जीवितफलम् — जीवितं — living; life. तस्यफलम् — the thing  
for which life is lived i. e. happiness.

One of the commentators remarks that शरीरं जीवो वा Et.  
express the different views of life and the author wants to say  
that whatever view of life you might take दशरथः was to  
Janak all that. According to some, especially चार्वाक, जीवित फल



is nothing else besides body (शरीर). Some might regard जीव (the individual soul) as the fruit of life and others might hold the attainment of ब्रह्म (final beatitude) by putting such a far fetched construction on the verse.

Janaka is Overwhelmed by grief at the sight of the wife of his dear friend दशरथ and he expresses the deep love he cherished for him using such expressions as suggested themselves to him on the spur of the moment.

यदाधिकमतो न्यत्प्रियतरम् - It means he was what-ever else is dearer than the body, the soul Et.

किमिव...दशरथः - To me he was everything.

V. 14. अन्वयः- अस्याः पत्युर्वा रहसि यत् परमं दूषितमभूत् (तत्र) अहं द्वंपत्योः पृथक् उपालम्ब विषयः अभूवम् । तदनु कोपे प्रसादे वा विधिः मदधीनः अभूत् । (अथ) वा यत् हृदयं अवस्कन्धं दहति तत् स्मृत्वा अलम् ।

दूषितम् - दोषः; अस्याः- कौसल्यायाः भर्तुर्दशरथस्य वा मिथः यदेव परमं (गुरु) दूषितं (दोषः) - प्रणयापराधः अभूत्. Janaka means to say that he was so much in the confidence of both दशरथ and कौसल्या that each of them complained to him if the other committed some fault even in private.

अनु is a कर्मप्रवचनीय and governs तद् in the accu.; विधिः-method or arrangement.

प्रसादे...अभूत् - उपालम्ब निवेदनात् परं यावत् कोपो न प्रशान्तः तावत् यदाच प्रसन्नता पुनरागता तदा 'विधिः' (परस्परव्यवहारः) यथा मया उपदिष्टः तथैवाभूत् । Janaka means that it rested with him to bring about a reconciliation or to provoke them.

स्कन्धं with अव - to overwhelm.

अलं हृदयम् - I must refrain from brooding over these matters as it storms the heart and burns it.

मदधीनः—मयि+अधिः इति मदधि + ख (ईन) by the rule “अप्युत्तरपदान् खः” । सप्तमीतत् — अधि being of the शौडादि class; Cf. “त्वदधीनं खलु कामिनांप्रियम्” (कुमार) .

अतिचिरनिरुद्धनिश्वासनिध्यन्दम्—अतिचरं निरुद्धः निश्वासनिध्यन्दः यस्य; अतिचरं for a long time. निरुद्धः restrained or stopped. निध्यन्दः flow. breathing being suspended for a long time.

V 15. अन्वयः—अहो विधिः प्रथमं एकरसां अनुकूलतां प्रकटय्य सुहृदिव सुखप्रद पुनः अकाण्डविवर्तनं दारुणः (सन्) मनोरुजं विशिनष्टि.

एकरसाम्—अविच्छिन्नाम्—continuous. विधि=दैवम्=fate. सुहृदिव-मित्रवत्= like a friend. एकरसःयस्याम्.

अकाण्डविवर्तनदारुणः—अकाण्डं (असमये) यत् विवर्तनं (अन्यथाभवनं) तेन दारुणः निष्ठुरः (सन्) मनसः रुक्ताम्—मनोरुजं—हृदयवेदनां; विशिनष्टि—विशेषयति, वर्धयति.— fate, terrible on account of the sudden turn it takes enhances the anguish of the heart.

[ N. reads सुखप्रदाम्. सुखप्रदः however is necessary to bring out a contrast with दारुणः.] This verse is repeated in मालती. IV. 7. जगद्धर reads सुखप्रदः while त्रिपुरारि reads सुखप्रदाम्.]

नवविवाह- मंडनम्- नवः विवाहः तस्य लक्ष्मीः तस्याः परिग्रहः एकं मण्डनं यस्यः लक्ष्मीः—शोभा, एकम्—सुख्यं केवलं वा.—(face) the sole ornament of which was the grace of marriage (stepping into matrimonial life).

प्रस्फुरत् शुद्धं विहसितम् यस्मिन्—face on which was manifested a guileless smile.

आस्फुरच्चंद्रचंद्रिका सुंदरैःअंगैः—आस्फुरन्ती चंद्रस्य चंद्रिका तद्वत् सुंदरैः—beautiful like the bright moonlight. जाते-वत्से.

उद्योतय उत्संगम्—make my lap bright.

रघुकुल...दुहितैव—महत्तर—very great. कौसल्या means to say that Maharaja Dasaratha never treated her as a daughter-in-law but to him she was no less than a daughter, though she might have stood

in the relation of a वधू: (daughter-in-law) to the chief members (ancestors) of the Raghu family. It is clearly implied that the treatment given to a daughter differs from that given to a daughter-in-law. The latter in a joint Hindu family never enjoyed the status nor the freedom enjoyed by a young unmarried daughter.

V. 16. अन्वयः—पंचप्रसूतैः अपि राज्ञः सुबाहुशत्रुः विशेषेण प्रियः आसीत् । वधूचतुष्केऽपि सीता तथैव अस्य प्रिया यथाहि तनूजा शान्ता ।

पंचप्रसूतैः—पंचप्रसूतयः यस्य—who has five children e. g. राम, लक्ष्मण, भारत, शत्रुघ्न and शान्ता. adje. to राज्ञः

सुबाहुशत्रुः—रामः— The demon सुबाहु along with मारीच caused great trouble to विश्वामित्र while engaged in the performance of a sacrifice, by scattering flesh and blood on the alter. Vishvamitra thereupon approached दशरथ and with the help of राम and लक्ष्मण killed सुबाहु. Cf. अहंनियममातिष्ठे सिद्धयर्थं पुरुषर्षभ । तस्य विघ्नकरौ द्वौतु राक्षसौ कामरूपिणौ ४.....मारीचश्च सुबाहुश्च वीर्यवन्तौ सुशिक्षितौ ५. तौ मांसरुधिरौघेन वेदिं तामभ्यवर्षताम् ६ ( बालकांड ).

विगृह्य सुमहत्काष्ठमाग्रेयं रघुनन्दनः २१. सुबाहुरसि चिक्षेप सविद्धः प्राप्ततद्भुवि । ( बालकांड ).

[N. reads तथैव नान्या for यथैव शान्ता and यथैव for तथैव. With these readings the construction becomes unnecessarily involved Virraghava explains:—

अस्य जनकस्य तनूजा सीता यथा तस्य राज्ञो दशरथस्य प्रिया तथा अन्या ऊर्मिलप्रभृतिः राज्ञः प्रियान् । अस्य तनूजा सीतित्येनेन सीताया एव जनकामिस्सांधिना तनूजात्वं नान्यासां इति व्यज्यते. ”]

सर्वप्रकारहृदयंगमः—सर्वप्रकारैः हृदयंगमः dear in every way.

कथं विस्मर्यसे—how can you be forgotten?

V. 17. Construe—संबन्धे कन्यायाः पितरः किल जामातुः आसं जनं पूजयन्ति । मयि ते तत् आराधनं विपरीतमेव अभूत् । तथाविधः त्वं कालेनापहृतः आसी, तत्संबन्धबीजं च ( अपहृतं ) । घोरे अस्मिन् जीवलोकनरके पापस्य मम जीवितं धिक् ।

संबन्धे— in our alliance; विपरीतं—reversed; ते आराधनं मयि अभूत—  
you propitiated me. तथाविधः—so good, so noble.

संबन्धबीजम्—The root cause of that connection i. e. सीता.  
जीवलोकः—the mortal world.

दृढवज्रलेपप्रतिबद्धनिश्चलं—दृढः वज्रलेपः तेन प्रतिबद्धं अतएव निश्चलं च—motion-  
less being tied down firmly with cement.

जीवलोकनरके—जीवलोकः एव नरकः .

बाष्पविश्रामोपि अंतरे कर्तव्यः एव—you must suspend weeping  
(at least) at intervals.

कल्याणोदरकम्—कल्याणः उदरकः यस्य or कल्याणं उदरकं यस्य. उदरक—end.  
The ultimate result will be good. i. e. it will end well.

[V. and Gh. read कुलगुरुस्तदुपजातमेव omitting 'भवितव्यं तथा इति'  
With this reading we are left in ignorance about the statement  
of वसिष्ठ and consequently what follows cannot properly be  
explained.]

अतिक्रान्तमनोरथायाः—अतिक्रान्तः मनोरथः यस्याः whose hopes have  
passed all limits. Now that twelve years have elapsed since the  
abandonment of Sita and there has been no news about her, she  
could not entertain any hopes of a good end.

मृशोद्यं— from मृषा = false and वद् to speak. मृषा + वद् + क्यप् कर्मणि  
भावे वा. With कर्मणि the meaning is "that which is falsely uttered";  
with भावे the meaning is "utterance of untruth". भट्टोजी prefers  
भावे. मृषा उच्यते इति Cf. "राजसूय-सूर्य-मृशोद्य-रुच्य-कुप्य-कृष्टपच्य-अव्यथ्याः (पा. 3-  
1-14.) on this सि. कौ. says" एते सप्तकथवन्ता निपात्यन्ते । मृषोपपदात्  
वदेः कर्मणि नित्यं क्यप्" । मृषोद्यम्.

भवितव्यं तेन—the construction is impersonal, = "it must  
take place".

V. 18. Construe—आविर्भूतं ज्योतिषां ब्राह्मणानां ये व्याहाराः तेषु संशयो  
माभूत् । एषां वाचि भद्रा लक्ष्मीः विषक्ताहि, एते विस्तृतार्थाः वाचं न वदन्ति । .

आविर्भूतज्योतिषाम्—आविर्भूतं ( प्रकटीभूतं ) ज्योतिः ( शद्ब्रह्मप्रकाशः ) येभ्यः  
or येषाम्—to whom the light of ब्रह्म—the supreme truth—has mani-  
fested itself. This is the same as “आविर्भूतशद्ब्रह्मप्रकाशम्” Act. II;  
here instead of शद्ब्रह्मप्रकाश we have the word ज्योतिः.

भद्रा...निषित्ता—Welfare or auspiciousness is inherent in  
their speech.

विच्छुतार्था—विच्छुतः अर्थः यस्याः—ineffectual or false. In this con-  
nection वीर० has aptly quoted a passage from ऋग्वेद × 71. 2.  
which must have been in the mind of the author. Cf. “सकुमिव,  
तितउना पुनन्तो यत्र धीरा मनसा वाचमकत । अत्रा सखायः सख्यानि; जानते भद्रैषां  
लक्ष्मीर्निहिता वाचि । .

शिष्टानध्ययनः ( दिवसः ) —शिष्टेभ्यः अनध्ययनं ( अध्ययनाभावः ) यस्मिन्—in  
which there is cession of studies owing to the arrival of  
distinguished guests.

अस्खलितम्—अविद्यमानं स्खलितं यथा स्यात् तथा= without any obsta-  
cle. With V. L. उद्धत it would mean tumultuously.

सुलभसौख्यं तावताबलत्वं भवति—सुलभंसौख्यं यस्मिन्. This observation of  
the poet is as good as a proverb.

रामभद्रस्य कौमारलक्ष्मीसदृशैः Et. रामभद्रस्य is Connected with कौमार,  
an instance of an एकदेशी अन्वय.

सावष्टभैः—अवष्टभेन सह ( बहुव्रीहि ) अवष्टभस्तु संस्थानविशेषे गर्वताष्याः  
( समासः ) stateliness. सुग्ध charming; ललित-lovely. सुग्धानि च तानि  
ललितानि च. सावष्टभानि अतएव सुग्धललितानि तैः—मनोजविलासैः

शीतलयती—denominative verb from शीतल.

अपचार्य—The speech addressed by one character on the  
stage to another in such a way that it is supposed to be heard  
only by the person addressed, to the exclusion of the rest.  
Here ‘आत्मगतम्’ would have been more appropriate,

भागीरथीनिवेदितरहस्यं—भागीरथ्या निवेदितं च तत् रहस्यं च—The secret that was told to me by the Ganges. Bhagirathi, we are to understand, had informed अरुन्धति about Sita's giving birth to twin sons.

कतर—which of the two.

V. 19. construe—कुवलयदलस्निग्धशामः शिखंडकमंडनः पुण्यश्रीकः श्रिया बहुपरिषदं सभाजयन्निव पुनः शिशुर्मृतः स मे वत्सो रघुनंदन इव क अयं दृष्टः झटिति दशोः अमृतांजनं कुर्वते । कुवलय दलमिव (नीलोत्पलपत्रमिव) स्निग्धशामः (मनोहर-श्यामलः)—glossy and dark like the petal of a blue lotus.

शिखंडकमंडनः—शिखंडकः मंडनं यस्य—काकपक्षभूषणः—adorned with locks of hair.

पुण्यश्रीकः—पुण्याश्रीः यस्य—प्रशान्तकांतिः—श्रयति पुरुषं इति, श्रि + क्तिप—श्रीः 'ई' is not जीप् the समन्तात् affix कप is optional by शेषादिभाषा ।

In सुंदरश्रीः there is no कप.

बहुपरिषदम्.....सभाजयन्—सभाज 10 con: or सभाजय a denomina-  
tive verb—gladdens the assembly of boys with his grace.

पुनः....रघुनंदनः—He looks as if he is no other than my रामचंद्र transformed into a boy once again. नूनं—surely.

V. 20. अन्वयः—(अयम्) पृष्ठतः अभितः चूडाचुंबितकंकपत्रं तूणीद्वयं भस्मस्तोकपत्रित्रलाच्छन्नं उरः रौरवी त्वचं अधः मौर्व्या मेखलया नियन्त्रितं माजिष्टिकं वासः पाणौ कार्मुकं अक्षसूत्रवल्यं तथा पैपलं दण्डं धत्ते ।

or

पृष्ठतः अभितःचूडाचुंबितकंकपत्रतूणीद्वयं अस्ति and supply अस्ति after each of the three nominatives कार्मुकं, अक्षसूत्रवल्यं and पैपलः दंडः । In this case we read दण्डोऽपरः पैपलः for दण्डं तथा पैपलम्.

चूडा ... Et. चूडया (शिरस्थया शिखया) चुंबितानि (गातिवशात्स्पृष्टानि) कंकपत्राणि यस्मिन्; कंकपत्र—कंकः— a heron; पत्रम्—feathers; तूणी—a quiver. The whole clause means—"he wears a pair of quivers on his back, the feathers of the arrows of which are touched by the lock of his hair on both sides."

काक is more commonly known as कक. Its feathers are fixed at one end of the arrow (other than the barbed end) to regulate the direction of the arrow. The idea is that the dangling tuft of hair, by the movements of the boy, touched the feathers of the arrows on either side of the neck.

भस्म ... रौरवीम्-स्तोकं च तत् भस्म च-भस्मस्तोकं (कर्मधा). तदेव पवित्रं लङ्छनं यस्मिन्—his chest has the holy mark of a small quantity of ashes; wears the skin of the Ruru deer.

Note—the word स्तोक is put after भस्म in accordance with “पोटायुवतिस्तोक कतिपयमृष्टि धेनुवशावेहद्वष्कयणी प्रवक्तु श्रोत्रियाध्यापकधूतै जातिः” (पा. 2. 1. 65).

रौरवी-रुरोः इयम्. रुरुः—a kind of deer.

मौर्व्या....मांजिष्टकम्—मूर्वायाः इयं-मौर्वी or मूर्वायाः विकारः according to “अवयवे च प्राण्योषधिवृक्षेभ्यः (पा. 4. 3. 135) चादिकारे (सि. कौ.); मंजिष्टया रक्तं इति मंजिष्टा+ठक्मांजिष्टम्. This is irregular; the correct affix being अण् which would give मांजिष्टम् according to ‘तेन रक्तं रागात्’ (पा. 4. 2. 1) कषायेण रक्तं वस्त्रं काषायं । मांजिष्टम्. मांजिष्टमेव मांजिष्टकम् (this is our reading). मंजिष्टा—Bengal madder. The idea is that the lower garment coloured with the मंजिष्टा dye is tied by means of a girdle of murva grass.

पाणौ....पैपलः—पिपलस्य अयं-पैपलः; in his hand there is bow, a rosary of beads and staff of the pippal tree.

अक्षसूत्रवलयम्—अक्षसूत्रस्य जपमालिकाया वलयं a rosary of beads-

For a brahmin ब्रह्मचारी student the skin of a black antelope as an upper garment (उत्तरीय) is prescribed as distinguished from a क्षत्रिय student. Again the girdle of a brahmin boy is required to be of मुंज grass and his staff must be of a विल्व or पलाश tree.

The characteristic marks of a क्षत्रिय student are accurately described in this verse as will be seen from the following passage of मनु—

कार्णशैरववास्तानि चर्माणि ब्रह्मचारिणः वसीरन्नानुपूर्व्येण शाणक्षौमाविकानि च ।  
क्षत्रियस्यतु मौर्वी ज्या वैश्यस्य शणतान्तवी ॥ ब्राह्मणौ वैल्व पालाशौ क्षत्रियो वाटखादिरौ  
पैलबौदुंबरौ वैश्यौ दण्डानर्हन्ति धर्मतः ( मनु II 40-45 ). Although मनु says  
ब्राह्मणौ विल्वपालाशौ it does not seem to be an absolute rule since  
गौतम has वार्क्ष ब्राह्मणस्य मांजिष्ठ हरिद्रे इतरयोर्विल्वपालाशौ ।

If we take अयं as the subject, घृते as predicate and तूणीद्वयं  
उरः, त्वचं, अश्वोवासः Et. as accusatives ( as we have done in our  
अन्वय ), we get the figure of speech called क्रियादीपक which is  
defined by सम्मट as सकृद् वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् । सैव क्रियाम् बर्ह्यषु  
कारकस्येति दीपकम् ॥

This verse occur in महावीर 1. 28.

किमुदप्रेक्षसे कुतस्त्योयमिति—What is your conjuncture ? Whence  
could he have come ?

अयंवागतावयम्—अरुंधती— means to say she herself as well as  
कौसल्या and वसिष्ठ had arrived just that very day and consequent-  
ly they were not in a position to know anything about the boy.  
अरुंधती was a highly cultured lady; she is not likely to state  
what she does not know as a fact, whatever her own inference  
might have been.

कौतुकम्—curiosity.

केपि एते प्रवयसस्त्वां दिदक्षव—प्रकृष्टं वयः येषां ते प्रवयसः; दिदक्षु adj. from  
desiderative base of दृश् with the affix उ, according to “सनांशस  
भक्ष उः” ( पा. ३. २. 168 ). सन् । चिकीर्षुः । आशंसुः । भिक्षुः । सि कौ.

भणित—addressed.

भिद्येत वा सकृद्भूतं इदस्यस्य निर्माणस्य—निर्मियते इति निर्माणम् आकारः It is  
a common belief that external form is an index of the internal



working of mind. This belief is not confined to any particular community or place but is shared more or less universally. For the idea compare न हि आकृतिः सुसदृशं विजहाति वृत्तम् (मृच्छ IX). न तादृशा आकृतिविशेषा गुणविरोधिनी भवन्ति (शाकुन्तल IV).

सविनयनिशामितगृष्टिवचनः—सविनयं निशामितं (श्रुतं) गृष्टिवचनं येन.

विसर्जितऋषिदारकः—विसर्जिताः ऋषिदारकाः येन. Who has sent away the boys of the sages.

भोः किमप्येतत्—this is something inconceivable.

V. 21. Construe—एतस्मिन् विनयशिशुतामौगध्यमसृणः (अतएव) विदग्धैः न पुनः अविदग्धैः निर्ग्राह्यः महिम्नां अतिशयः । एष संमोहस्थिरमपि मेमनःहरति यद्वत् परिलघुः बलवान् अयस्कांतशकलः अयोधातुम् ।

विनयशिशुतामौगध्यमसृणः—विनयेन (नम्रतया) शिशुतया (बालत्वेन) मौगध्येन (सरलतया) च मसृणः । मुग्धस्य भावः मौगध्यम्, softened by his modesty, childhood and simplicity.

महिम्नां अतिशयः—excess of greatness; विदग्धैः—निपुणैः—निर्ग्राह्यः—निःशेषेणग्राह्यः—अनुमेयः—संमोहस्थिरमपि—संमोहे—रूपादिकृत मोहविषये स्थिरमपि अविचलितमपि मे मनः हरति आकृष्य आत्मानंग्रति नयति. The idea is “my mind is indifferent to external impressions, yet this boy's great qualities interest me” or This excess of qualities (महिम्नामतिशयः) attracts my mind though it is dulled by stupor, just as a small piece of magnet attracts a big mass of iron. यद्वत्—यथा. [the reading of N. विनयशिशिर मौगध्यमसृणः is explained by वीर, as अत्रविनय-शिशिरो मौगध्यमसृण इत्याभ्यां सलिल हिमोष्टंभ्येन ज्योत्स्नीभवतां सूर्य तेजसां सादृश्यं व्यज्यते, the reading संमोहः स्थिरमपि is not good as the words एशबलवान् can not be well construed with संमोहः ‘संमोह’ can not possibly attract the mind.

The bewildered mind can be compared to a mass of iron and the boy Lava to a piece of magnet. संमोह can not possibly be compared to a piece of loadstone.

अज्ञातनामकमाभिजनान्--अज्ञातानि नामानि क्रमः अभिजनः च येषाम्, whose names order of precedence and birth are unknown. "कुलान्यभिजनान्वयौ" (अमर) Manu prescribes a procedure to be followed by a young student under similar circumstances. Compare, "शय्यासनेऽध्याचरिते श्रेयसा नसमाविशेत् । शय्यासनस्थश्चैवैनं प्रत्युत्थायाभिवादयेत् (मनु).

All that लव knew about them was that they were elderly people and as such deserved respect from him.

अयंपुनः अविरुद्धः प्रकारः--This is an unobjectionable mode of salutation. पर्यायः succession. Compare एव वो राम शिरसाप्रणाम पर्यायः (महावीर IV).

दर विकसत् तत् नीलोत्पलं तद्वत् शामलः उज्ज्वलश्च--which is dark and bright like a slightly expanding blue lotus. दर adv.-a little 'दराव्ययं मनागदें'.

देहबंधेन रामभद्रं अनुहरति--resembles राम in the frame of his body which is Et. क्वलित...दीर्घेण--क्वलिताः अरविंदकेसराः तैः कषायः कंठः यस्यसः क्वलितारविंद केसरकषायकंठः कलहंसः तस्यनाद इवदीर्घदीर्घ तेन (स्वरेण) voice which is far reaching like the notes of a swan whose throat has been rendered astringent by eating the filaments of lotuses.

कठोरकमलगर्भपक्ष्मलः--full blown; पक्ष्मल-soft; कमलगर्भ-the interior.

चिवुकंउज्जमग्र्य-चिवुकं--the chin; उज्जमग्र्य--having raised.

सवाष्पाकृतम्--with tears and astonishment.

निपुणम्--closely. adv.

संवदत्येव--does resemble.

उन्मत्तीभूतमिव--as though it has gone mad. Believing as she did, that Sita had perished, she says to herself it was madness to think that it should have been her child.

किमपीतोमुखं विलपति—prattles something strange with respect to this child.

V. 22. अन्वयः—अस्मिन् शिशौ वत्सायाश्च रघुद्रहस्य च संपूर्णप्रतिबिंबता अभिव्यज्यते इव । सा एव निखिला आकृतिः सा द्युतिः सा वाणी, स एव सहजो विनयः असौ पुण्यानुभावः अपि । हा हा दैव मम पारिप्लवं मनः किम् उत्पद्यैः धावति or वत्सायाश्च रघुद्रहस्य च सा एव निखिला संपूर्णप्रतिबिंबता इव आकृतिः सा एव द्युतिः अभिव्यज्यते—

that whole frame of my child and of the best of Raghus is seen in this boy as if it were fully reflected. With the reading संपूर्ण....तैव the meaning would be ; “ the complete reflection of my child and of the best of Raghus is assuredly manifested in this boy. N. reads संवृत्तिः प्रति०; in this case we can stop at निखिला and treat सैवाकृतिः as a separate clause; the word संवृत्ति as explained by वीर०=संपर्क । संबधः इत्यर्थः It would mean “all the features of राम and सीता are seen manifested in this boy.”

सहजः— natural ; पुण्यानुभावः— sanctity and majesty. अनुभावः प्रभावे च सतांच मतिनिश्चये (अमर)

उत्पद्यैः...धावति—runs by the wrong paths—my mind works in unwarranted directions. Cf. चंचलं तरलं चैव पारिप्लवपरिप्लवे.

With the construction we have followed symmetry is preserved.

“कथयितव्यं कथय ”—To the question of कौसल्या “ततःकस्य त्वं” लव has replied ‘that he belonged to वाल्मीकि Upon this Kausalya asks लव to speak what is right. Everybody knows that वाल्मीकि was a celibate.

चंद्रकेतु—son of Lakshmana and Urmila. We know from the second Act that चंद्रकेतु was in charge of the army which guarded the sacrificial horse.

आश्रमाभ्यर्णभूमयः—precincts of the hermitage; आक्रमितव्याः trespassed. अभ्यर्णभूमिः—अभ्यर्ण भूमिः—neighbouring. अभ्यर्ण from अर्द्ध with अभि, according to

“अमेश्वादिद्वयं” (पा. 7-2-25). अभ्यर्णे नातिदूरं नासन्नं । अभ्यर्दितमन्यत् सि. कौ.

मेध्य-मेधे साधु.

मैथलस्य राजर्षेः दौहित्रः Lava is ignorant about the person addressed. This is an instance of dramatic irony.

दौहित्रः-दुहितुः अपत्यं पुमान्. कियन्ति-how many ?

Janaka at this stage could not restrain his curiosity and puts a question, an answer to which, was expected to remove all doubts but was also likely to shatter all hopes if unfavourable.

प्रविभागः—portion; श्रुतपूर्वः—पूर्व श्रुतः प्रणीतः composed.

संदर्भात्तरण-अन्यः संदर्भः (प्रबंधः)—संदर्भान्तरं तेन; अभिनेयार्थः—अभिनेयः अर्थः यस्य—

potential pass. part. of नी with अभि. What is to be acted

कोप्येकदेशः—a portion of it; रसवान्—full of sentiment.

मुनिर्भगवान्—Walmiki (The revered sage); व्यसृजत्—sent.

भगवतो भरतस्य—The genitive for dative.

तैर्यत्रिकसूत्रकारस्य—The author of सूत्रs upon singing, dancing and music. तैर्यत्रिकं गृह्यगीतवाद्यं नाट्यमिदं त्रयं (अमर) तूर्यं भवं—तैर्यम् ; त्रयोऽंशाः अस्य इति त्रिकम्— a collection of three. तूर्यं is पटह. तैर्यं=related to the drum, i. e. anything to the accompaniment of the drum.

त्राणि एव इति त्रि+क्त (स्वार्थे) =त्रिक singular because the स्वार्थे that is संख्या is in the abstract.

भरत is the author of the नाट्यशास्त्र. The extant नाट्यशास्त्र has thirty seven chapters and contains over five thousand verses. Kalidas also refers to भरत as a नाट्याचार्य. Cf. मुनिना भरतेन यःप्रयोगो भवतीष्वष्टरसाश्रयो नियुक्तः । ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमनाः सलोकपालः ॥ विक्रमोर्वशीय, सक्तिल....अप्सरामिः प्रयोजयिष्यति—That the Apsarasas helped भरत in his performances before gods is mentioned in नाट्यशास्त्र Chap. 37. 19. 20. Cf.—

अप्सरोभिरीदं सार्धं क्रोडनीयैकहेतुकम् । आधिष्ठितं मया स्वर्गे स्वातिना नारदेन च' ।  
“ सर्वमिदम् ”— वीर० remarks प्रणीतस्याप्रकाशनं प्रबंधांतरेणकरणं भरतं प्रति प्रेषणं च.'

आकृततरम्—extremely wonderful. आकृत is a noun which means wonder or curiosity; is used here as an adjective.

[The reading of V. and Gh. is आकृततरं—That raises a curiosity.]

तस्मिन्—संदर्भे; आस्था—care “ आस्थानीयत्तयोरस्था ” (अमर); यतः—since.

अन्तेवासिन्—m. a pupil अन्तेवसतीति according to शयवास वासिष्वा-  
कालात् (पा० 6.3-18).

खेशयः—खंशयः । ग्रामे वासः—ग्रामवासः । ग्रामेवासी ग्रामवासी । सि. कौ.

अनुयात्रिक—अनु पश्चात् यात्रा—अनुयात्रा (following) अनुयात्राप्रयोजनमस्य इति—अनुयात्रा+ठञ् = अनुयात्रिक = a follower. अनुयात्रिक however is more common.

प्रमादापनोदनाथम् for preventing (or warding off) accident.

लव used the word आर्य instead of 'वत्स' in connection with कुश as he happened to be the elder brother of लव.

प्रसवक्रमेण—in the order of birth. यमजौ—twins.

कथाप्रबंध—composition of the story. पर्यन्तः—limit. कथायाः प्रबंधः (ग्रंथनं); पर्यन्तः (अवसानं).

अलीकपौरापवादोद्धिमेन-अलीक=false. पौरापवादः तं उद्धिमेन—distressed by the scandal.

निर्वासिता—banished.

आसन्नप्रसववेदनाम्—आसन्ना प्रसव वेदना यस्याः ; मुग्ध चंद्रमुखि—मुग्ध=beautiful

दैवदुर्विलासपरिणामः—दैवस्य (भाग्यस्य), दुर्विलासात् (दुर्व्यापरात्), परिणाम (दशाधिकारः)

V. 23. नूनं, धोरं वनं च परिभवं च प्रसवकालकृतां व्यथां च, अवाप्य परितः क्रव्याद्वेषेण परिवारयत्सु संत्रस्तया त्वया असकृत् शरणं इति स्मृतोऽस्मि ।

नूनं—surely. परिभवः—insult, humiliation; प्रसवकाल कृताम्—प्रसवकालेन कृताम्—(जनिता); परितः—समन्तात्; क्रव्याद्वेषेण—हिंसेषु; परिवारयत्सु—वेष्टमानेषुसत्सु.

संत्रस्तया—भीतया; असकृत्—बहुशः; शरणमिति—त्रायस्व तात शरणं गतास्मि इति.

[ With the reading नवं च धारं one च becomes superfluous नवं meaning new or unheard of insult and धोरं terrible 'insult. The reading परिभवं वचनं च धोरम्, वचन meaning scandalous words. दुर्मर्यादता for निर्दयता, meaning immodesty; (सबहुमानखेदकौतुकम्)—झटिति ज्वलितुं अवसरः It is the proper occasion for my anger to blaze up quickly and make use either of my bow or take resort to a curse वैशस—distruction; distress. शश्वत्—“सुहुः पुनः पुनःशश्वत् अभीक्ष्णं असकृत्समाः ” (आमर),

P. 116. अन्वय—परिभूतानां मनस्विनां चित्तं प्रायः एतत् हि । राजन् रामः ते अपत्यं, कृपणाः प्रजाः पाल्याः ।

परिभूतानां—विमानितानां—insulted; मनास्विनाम्—तेजस्विनाम्; चित्तं—चेतः संकल्पः इत्यर्थः

एतत् हि...इदंशमेव चापेन शापेन वा प्रतिकर्तुमानसा एव ते भवन्ति ।

We must remember that Janaka belonged to a warrior caste as well as to the order of ascetics who have acquired supernatural powers by means of their penance. He could make use of either of his weapons and on this occasion he felt he should. Compare “अमृतः चतुरो येदाः पृथतः सशरं धनुः इदं ब्राह्मिदं क्षात्रं शापादपि शरादपि.” popularly attributed to परशुराम.

**प्रसादय**-कौसल्या was frightened and she thought that Janaka might as well act up to his words and curse Rama.

V. and Gh. put the speech “एतत् हि” Et. in the mouth of अरुन्धती. Arundhati is not expected, as we know her to be, to use words that are calculated to inflame the wrath of Janaka. Besides they are quite appropriate in the mouth of a young क्षत्रिय boy like Lava.

**मनस्विन्**-a high minded person. **विन्** ( a possessive affix ) is applied to words ending in अस् and to words माया, मेधा and सज “ अस्माया मेधासजोविनिः ” ( पा. 5. 2.121.). We may treat प्रायश्चित्त as one word. The use of arms ( the bow and the curse ) is the only remedy for a self respecting person. प्रायश्चित्त also means expiation “ प्रायो नाम तपः प्रोक्तं चित्तं निश्चय उच्यते तपोनिश्चयसंयोगात् प्रायश्चित्तं-मितीर्यते. ”

**पाल्या....प्रजा:-** अरुन्धती means to say that the subjects after all are ( कृपण ) pitiable and as such deserve to be pitied rather than destroyed

V. 25. Construe अथवा रघुनन्दने तदुभयं शान्तम् यत् (रघुनन्दनः) मे पुत्र-भाण्डम् हि । पौरोजनश्च भूयिष्ठद्विजबालवृद्धविकलक्षैः ।

यत् goes with पुत्रभाण्डं which is the predicate here -पुत्रःएव भाण्डं-पुत्रभाण्डम्-treasure in the form of a son.

**भूयिष्ठ....क्षैः**-भूयिष्ठाः ( बहवः ) द्विजाः ( ब्राह्मणाः ) बालाः वृद्धाः विकलाः क्षैणं ( वीरसमूहश्च ) यस्मिन् तादृशः क्षैणं-क्षयः भावः or क्षाणिसमूहः here “ वीरसमूहः”,

संभ्रान्ताः—excited; मृतविशेषः—a kind of animal; जनपदेषुः—in the country as opposed to a forest.

पशुसामन्ताय—a treatise on animals; सांग्रामिके—a treatise on the science of war.

V. 26. अन्वय—पश्चात् विपुलं पुच्छं बहति तच्च अजस्रं धूनीति । सदीर्घग्रीवा भवति । तस्य चत्वारः एव खुराः । शष्पाणि अस्ति । आम्रमात्रान् शकृत्पिण्डकान् प्रकिरति । आख्यातैः किं वा, स पुनः दूरं व्रजति, एहि एहि यामः

विपुलं—abundant; अजस्रम्—incessantly; दीर्घग्रीवा—दीर्घा ग्रीवा यस्य— which has a long neck. चत्वार एव. The boys mean to suggest that it is a strange animal in every respect; only it has four legs in common with the animals we have met with hitherto. प्रकिरति—scatters; शकृत्पिण्डकान्—balls of dung.

आम्रमात्रान्—आम्रं मात्रा (परिमाणं) येषां—as big as mangoes.

आख्यातैः—आ+ख्य+क्त भावे—आख्यातम्—description तैः (करणे तृतीया).

आख्यातैः किं साध्यते—This verse is an illustration of the figure of speech known as स्वभावोक्ति which is defined in काव्यप्रकाश as:— स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् ।

अजिने .... कर्षन्ति — They catch hold of लव some by the garment some by his hands.

सकौतुकापराधविनयम् — with feelings of curiosity, modesty and a sense of giving offence.

अरण्यगर्भरूपाल्पपैः — अरण्यं गर्भे यस्य सः — अरण्यगर्भः बालः तस्य रूपेण आल्पपैश्च. — by the form and speech of the boy that has the (touch of) forest in him. The word अरण्य is intended to suggest his innocence. Cf. “दूरीकृताः खलु गुणः उद्यानलत वनलताभिः (शा.)

ज्ञातव्यं ... अवसरे — at the proper time. This कंचुकी is no other person than the one sent by जनक to make enquiries regarding लव



आश्वमेधिकः — अश्वमेधः प्रयोजनं अस्य इति; कण्ड — a division, a chapter.

प्रत्येकं शतसंख्याः— a hundred of each. कवचिनः—soldiers wearing armours;

दण्डिनः — armed with clubs; निर्बणिगः — equipped with quiver and arrows - (archers). तत्प्रायमेवबलीमिदं. The army consists very nearly the same number.

किंप्रयोजनः — किं प्रयोजनं यस्य — परिवृतः — surrounded, guarded.

उर्जस्वलः — (तेजोमयः) ऊर्जस् + बलच् मत्वर्थे by निपातन in the rule “ज्योत्स्नातमिह....” निपातन does not bar the regular विनि hence we have ऊर्जस्वी also.

परिभावी — अपमानकरः which implies the humiliation of all क्षत्रियस.

उत्कर्ष निकषः — उत्कर्षस्य (प्राधान्यस्य) निकषः (touch-stone) शाणस्तु निकषः कषः (अमर).

The reading निष्कर्षः which means “essence” does not yield good sense.

V. 27. construe अयं अश्वः सप्तलोकैकवीरस्य दशकण्ठकुलद्विषः इयं वीरघोषणा पताका or इयं वीरघोषणा अथवा पताका.

सप्तलोकैकवीरस्य—सप्तसु लोकेषु एकः वीरः तस्य of him who is the sole warrior in the seven worlds. सप्तावयवो लोकः; a compound of the शाकपार्थिवादि class.

एक वीरस्य — एकः (अद्वितियः) — sole, undisputed. वीरः तस्य. According to पा० II. 1. 58 form should be वीरैक but the form एक वीर is used by many good writers. Cf. “कथं एकवीर इति” — बहुलग्रहणात् भविष्यति. This verse along with the V. 29 is quoted by क्षेमेन्द्र in his औचित्यविचारचर्चा as an illustration of प्रबंधाऔचित्य with

the remark “अत्रार्थे रामायणकथातिक्रमेण नूतनोत्प्रेक्षिता रामतनयस्य सहज विक्रमानुसारिणी शौर्योत्कर्षभूमिः परप्रताप स्वर्शासहिष्णुता प्रबन्धस्य रस बंधुरामौचित्य च्छायां प्रायच्छति.”

**दशकंठकुलद्विशः** - दशकंठस्य कुलं तस्य द्विद. The idea is that the horse is nothing short of challenge to the effect that Rama is the only warrior in all the seven worlds. or this horse is the banner of Rama Et.

Though the word अश्व is masculine इयं goes with पताका which is the predicate.

**वीर घोषणा** - वीरस्य - वीरत्वस्य घोषणा, - a proclamation of the valour. Lave himself speaks of the horse as पताका since to the guards he says “पताकां वो हराम्यहं” and forth-with asks his companion scholars to lead the horse to the hermitage. “लोष्टैर्घ्नन्तः परावर्त्यतेनम्” The scholars also in reply say कृतमनेन अध्वेन and not अनया पताकया.

**संदीपनानि** - provoking, exciting.

**अक्षत्रियाः**—अविद्यमानाः क्षत्रियाः यस्याम्.

**महाराजं प्रति कुतः क्षत्रियाः**—प्रति=before, in comparison with. कुतः—Whence; they are as good as nonexistant. where are they who can livie with Rama?

**यदि ते सन्ति सन्त्येव**—This clause presents some difficulty as regards its interpretation. ‘ते’ cannot grammatically refer to महाराजः The plural ‘ते’ cannot be supposed to have been used out of respect. This is no occasion for Lava to show that much respect to Rama when he is not present and when his warlike spirit has been roused by the implied insult to the whole क्षत्रिय race. He has not employed the plural in his conversation with चंद्रकेतु with reference to Rama. ‘ते’ then necessarily refers to क्षत्रियाः in ‘कुतः क्षत्रियाः’

Lava means to say "if they exist, ! why; they do exist and it will soon be proved that they do" or "if according to your statement they are as good as nonexistent they might be so as far as your hero is concerned, but why this threat and bragging?

किमुक्तैरेभिः—but why waste words ?

तां पताकां—refers to the horse.

[ N. reads "यदि नो सन्ति सन्त्येव —if ( you say ) they do not exist, I say they do. The reading संत्वेव is good only if we take 'ते' as referring to Rama. V. L. केयमन्या विभीषिका—supposing Rama is an unrivalled warrior, what means this threat in addition." V. reads " किमुक्तैः संनिपत्यैव " "Why talk with you after attacking you" Et Gh. reads " किमुक्तैः शरसंवाधां "—Why talk ? I shall take away that banter full of arrows." ]

लोष्टैरभिघ्नन्तः—striking it with clods of earth. This is the most natural thing for them to do. They are not expected to be in possession of a whip or any other civilized means.

रोहितः—a kind of deer; वराकः—poor thing.

श्रेणयः—lines; तीक्ष्ण—harsh, fierce.

आयुधीयः—आयुधेन जीवतिती 'आयुधाच्छ्व' (पा. 4. 4. 14) चाहुन् । आयुधीयः  
[ The reading नीरस would mean without feeling. ]

हृता—insolent; दुर्दान्त—difficult to be subdued.

अपूर्वारण्यदर्शनाक्षिप्तहृदयः—अपूर्वारण्येन आक्षिप्तं हृदयं यस्य; आक्षिप्तं—  
attracted.

तरुगहनेन अपसरपत—अपसरपत—run away, तरुगहन—thicket of trees  
" गहनं काननं वनं "

कृतम्—enough. तर्जयन्ति—thaeaten. विस्फुरितशस्त्राः—विस्फुरितानि  
शस्त्राणि येषां—whose weapons shine.

हरिणमुतैः—in the manner of a deer. हुत- jump. Cf.

“पश्योदग्रहृतत्वात्...वियति” Et. शा.

धनुरारोपयन्—making the bow ready.

V. 29. अन्वयः—ज्या जिह्वा बलघितोऽत्कटकोटिदंष्ट्र विकटोदरं एतन् चापं घोर-  
घनघर्षरघोषं उद्गारि (सर्) प्रासप्रसक्तहसदन्तकवक्त्रयंत्रजृम्भाविडंवि अस्तु ।

ज्या जिह्वा इव or ज्या एव जिह्वा तथा—गुणेन बलघिता (विष्टिता) उत्कंठा (तीक्ष्णा)  
(तीक्ष्णा) कोटिदंष्ट्रा (दंष्ट्रातुल्याकोटिः—अग्रभागः यस्य) अतएव or बलघिते उत्कटे  
(कोटिदंष्ट्रा दंष्ट्रातुल्याकोटिः—अग्रभागः यस्य) अतएव or बलघिते उत्कटे कोटि दंष्ट्रे इव  
यस्य or कोटी एव दंष्ट्रे यस्य—The sharp ends of which resembling  
jaws are touched by the tongue-like string.

विकटोदरं—विकटं (महत्) उदरं (गह्वरं) यस्य तादृशं चापं (धनुः) of  
large interior; a large space enclosed between the string and  
the bent bow.

उद्गारि (उद्गच्छन्) घोरः घनः घर्षरघोषः यस्य — That emits i. e  
makes a terrible rumbling noise. घनस्य (मेघस्य इव) घर्षरघोषः यस्य.

प्रासे प्रसक्तः (व्यापृतः) हसन् च अन्तकः (मृत्युः) तस्य वक्त्रं यंत्रमिव or प्रासे  
प्रसक्तं हसन् अन्तकस्य वक्त्रं यंत्र मिव, तस्य जृम्भा तां विडंबयतिती—resembling  
the yawn of the machinelike mouth of the smiling god of  
death, busy devouring Et.

The bow is compared to the yawn of death. We have  
construed घोषं with उद्गारि (उद्गोषयन्) सत्. स्वयं यत्नेन गिलितमिव धनुष  
विलयं यातु ।

घोर and घर्षर are onomatopoeic words. the string is comp  
pared to the tongue; The ends of the bow; to the jaws. This  
verse occurs in महावीर III 29.

यथोचितं परिक्रम्य—Walking about in a fitting manner.

Some manuscripts describe this Act as कौसल्याजनकशोणः

End of the IV th Act.

End of the IV Act.

## ACT. V

The episode of the Fifth Act follows closely upon the incidents narrated in the last Act and consequently there is no interlude which could intervene between the IVth and the Vth Act.

The only characters that figure in the Act are Sumantra, Chandraketu and Lava. The scene of the Act is laid near the hermitage of Valmiki. We have seen how under instructions from Lava the sacrificial horse was carried away by the companions of Lava. On the capture of the horse, threats and persuasion, on the part of the soldiers, to release the horse, having failed, there ensued a fight between the soldiers guarding the horse and Lava, in which the soldiers were defeated and put to flight. But at this critical juncture there arrived Chandraketu—the army leader and his timely arrival inspired the soldiers with hope. He was moved with pity when he discovered that Lava was all alone and expressed his regret to his charioteer सुभद्र. But Chandraketu soon found that Lava fought with extraordinary valour and had very nearly routed his whole army. When Lava came near enough to be heard Chandraketu invited him to try his strength with him instead of wasting it on the poor soldiers. In the meantime the army leaders had initiated an encircling movement which necessitated a counter move on the part of Lava. Chandraketu feels not only deeply interested in Lava but is quite charmed by his demeanour, his attractive form, his valour, may be, consanguinity, to such an extent that he appeals to the conscience of his staff and asks them to desist from an unequal fight. Lava observes the change in the attitude of Chandraketu, and to prevent loss of time meditates upon the appro-

priate spells and brings the Jrimbhak missile into action; with the result that the whole army stood paralysed and motionless. There was no mistaking it. Chandraketu confers with his charioteer upon the new situation but neither could explain the mystery of the use of a missile which was the exclusive property of Rama and his heirs. Both Chandraketu and Lava are overwhelmed with a feeling of affection for each other but it was no occasion to indulge in sentiments like these. When Chandraketu recollected that Lava was without a chariot he alighted from his own so that Lava might not be at a disadvantage. The dialogue that ensued is delightful and decidedly adds to the beauty of the play as a whole. In the course of the conversation a reference was made to Rama as being an unrivalled warrior which, Lava with all his respect for Rama resented. He pointedly referred to the incident of the Killing of a woman, and questioned the integrity of Rama in his fight with Khara and Vali. In fact Lava alleged moral turpitude to Rama and even doubted the unrivalled supremacy of Rama as a warrior. This was enough to inflame the wrath of Chandraketu and the only way to silence Lava was to challenge him to fight; which he did. This Act is pervaded throughout by a warlike sentiment which proves to be a welcome change after the pathos of the IVth.

P. 122 भो भो: सैनिका:....अस्माकं. This statement behind the curtain is an instance of what is technically known as चूलिका—There are some incidents in the theme of a play which are most effective when shown on the stage whereas there are others which are likely to offend the eye of the public and the rules of decorum, if exhibited, and they are to be suggested only. The former are called दृश्यश्रव्यम् and the latter सूच्यम्. The means for giving effect to the सूच्य (what deserves to be suggested) are the विष्कम्भक, प्रवेशक, चूलिका, अंकास्य and अंकावतार. चूलिका—is defined as “अन्तर्जवनिका संस्थैः सूचनार्थस्य चूलिका” (साहित्यदर्पण VI.)

अवलंबनम्—support. (शरणम्).

V. 1. अन्वय—ननु एष चंद्रकेतुः नः प्रधानं ध्रुत्वा त्वरितसुमंत्रनुद्यमानप्रोद्धे-  
त्प्रज्वितवाजिना रथेन उत्खातप्रचलितकोविदारकेतुः ( सन् ) उपैति. ।

ननु—shows emphasis.

त्वरित....वाजिना—त्वरितं यथा तथा सुमंत्रेण or त्वरितः यःसुमंत्रः तेन नुद्यमानाः  
( प्रेर्यमाणाः ) प्रोद्धेः प्रज्विताः वाजिनः यस्य. ( in a chariot ) the swift  
horses of which are galloping, being furiously urged by सुमंत्र.  
सुमंत्र—was the charioteer of दशरथ.

उत्खात...केतुः—उत्खातेषु प्रचलितः कोविदारकेतुः यस्य. Whose banner-  
staff made of kovidar wood was being shaken on account of  
the unevenness of the ground. उत्खातम्—dug up, hence uneven.  
प्रधानम्—fight Ct. “ युद्धमायोधनं जन्यं प्रधानं प्रविदारणम् ” ( अमर )

सुमंत्रसारथिना—सुमंत्रः सारथिः यस्य तेन; धनुस्पाणि—धनुः पाणौ यस्य; सान्द्रुत  
हर्ष संभ्रमः—अद्भुतेन—( आश्चर्येण ) हर्षेण—( आनन्देन ) त्वरया च सह. अद्भुत—because of  
Lava's valour; हर्ष at the sight of a brave warrior; संभ्रम—for the  
safety of his own soldiers.

V. 2. अन्वय—कालितकिंचित्कोपरज्यन्मुखश्रीः समरशिरसिचंचत्पंचचूडः अयं  
कोपि वीरपोतः अविरतगुणगुंजत्कोटिना कामुकेण चमूनां उपरि शरतुषारं किरति ।

कलितः...मुखश्रीः—कलितेन ( दर्शितेन ) किंचित्कोपेन रज्यन्ती ( लोहितायमाना )  
मुखश्रीः—वदनप्रभायस्य तादृशः—the beauty of whose face ( is heightened )  
by the slight anger that is roused.

समरशिरसि—रणमुखे—in the van of the battle.

चंचत्पंचचूडः—चचन्त्यः ( दोदुल्यमानाः ) पंचचूडाः ( शिखाः ) यस्य.  
Who has his five locks waving ( being constantly on the  
move ). As a Kshatriya he had five locks. We cannot re-  
concile the idea of his fighting bare headed, as some suggest,  
with the strict observance of the custom of covering their  
heads on all public occasions, even to this day. The Kshatriyas  
take off their head-dress only when absolutely necessary. In

a fight, head is the first thing to be protected. It is possible that the locks were long enough to come out of the sort of helmet that he might have put on. True that we cannot expect Lava to have been as well armed and protected *cap-a-pie* as Chandraketu must have been.

वीरपोतः, पोतः—boy. वीरश्चासौ पोतश्च the पूर्वनिपात of वीर is compulsory by “प्रथमचरम्”—। “यानपात्रे विशौपोतः” (अमर).

अधिरत....कोटिना—अधिरतं गुणं गुञ्जन्त्यौ कोटी यस्य (with a bow) the ends of which unceasingly twang on the string. G. reads प्रवितत गुण०...which is not bad.

शरतुषारम्—तुषारपातकल्पम्—शरपातं scatters a shower of arrows.

किरति—present of कृ 6. p.

V. 3. अन्ययः—रघुवंशस्य नवः अप्रसिद्धः प्ररोह इव मुनिजनशिशुः एकः सर्वतः सैन्यकाये दलितकरिकपोलग्रंथितंकारघोरं (यथा तथा) ज्वरितशरमहस्रः (सन्) मे कौतुकं करोति ।

नूतनः—लक्ष्मणादीनां अपत्येभ्यो भिन्नः, अप्रसिद्धः रघुवंशभवत्वेन लोके अविदितः ।

प्ररोह इव—अंकुर इव; मुनिजनशिशुः—मुनिजनश्चासौ शिशुश्च (कर्मन्वा. ). Usually the compound is dissolved as. मुनिश्चासौ जनश्च—मुनिजन (a hermit) तस्य शिशुः But there is no reason to suppose that the boys' father is an ascetic. On the contrary there were evident signs of his being a क्षत्रिय ब्रह्मचारी. एकः—असहायः; सैन्यकाये—सैन्यशरीरे—सेनांगे—पादातुषु, अश्वारूढेषु Et.

सैन्यकाये—सेनां समवेता इति. सेना+ण्य=सैन्याः—forces सैन्यानां कायः अंगम् तस्मिन् । हस्त्यश्वरथपादातं सेनांगं स्याच्चतुष्टयम् ।

That Lava was all alone was enough to excite curiosity, but there were more than one cause which contributed towards it He kept the whole army engaged (सर्वतः). He was



more or less an ascetic and not a Professional soldier. Last but not the least he looked like one belonging to the Raghu family.

दलित.... घोरम्-दलिताः करिकपोलग्रंथयः यैः, तानि-दलितकरिकपोलग्रंथीनि, तेषां टंकारेण (भंगजनितेन शब्देन) धोरं (भीषणं) यथा तथा ज्वलितं (प्रदीप्तं) शरसहस्रं यस्य तादृशः (सन्) मे कौतुकं करोति or दलितकरिकपोलग्रंथिटंकारैः घोराणि ज्वालितानि च शरसहस्राणि यस्य adj. of शिशुः—whose (शरसहस्रः countless flaming arrows shatter the hard temples of elephants and are terrible in their twanging.

V. 4. अन्वयः—अतिशयितसुरापुरप्रभावं तथैव तुल्यरूपं शिशुं अवलोक्य कुशिकमुत्तमखद्विषां प्रमाथे धृतधनुषं रघुनन्दनं स्मरामि ।

अति...प्रभावं-अतिशयितः (अतिक्रान्तः) सुरापुराणां (देवदानवानां) प्रभावः (वीर्यं) येन तादृशम्—That surpassed the valour of gods and demons.

तथैव तुल्यरूपम्-तुल्यं रूपं यस्य—That has a form exactly resembling that of Rama. The reading तथैव of Gh. and V. must be rejected. त्व in that case would refer to Chandraketu. Obviously सुमन्त्र is reminded of Rama on seeing Lava. As Lava happens to be the son of Rama there is every possibility of his resembling Rama in form and features more than चंद्रकेतु. Besides there is no propriety in establishing a resemblance between Lava and चंद्रकेतु. सुमन्त्र could not have intended it to be a compliment to Chandraketu. Lava was quite young and he is being compared to Rama while Rama was of the same age. To say that सुमन्त्र observed similarity in the faces of Chandraketu and Lava and is reminded of young Rama fighting demons, bow in hand, is absurd.

कुशिकमुतः (विश्वामित्रः) तस्य मखं (यज्ञं) द्विषन्ति इति-मख द्विषः राक्षसाः तेषां प्रमाथे (दलने).

धृतधनुषं-धृत् धनुः येन तम् The समासान्त affix अनङ् is absent, because these affixes are optional and though instead of the usual form धृतधन्वानम् we have धृतधनुषम्. It can be justified on the ground "समासान्त विधेरनित्यत्वात्"

According to Ramayana विश्वामित्र was the son of गाधि. He himself says to Rama "कस्यचित्त्वथ कालस्य कुशनाभस्य धीमतः । जज्ञे परमधर्मिष्ठो गाधिरित्येव नामतः । स पिता मम काकुत्स्थ गाधिः परमधार्मिकः । कुशवंशप्रसूतोऽस्मि कांशिको रघुनन्दन ( बालकांड 34-5-6 ) Vishvamitra then was not the son of कुशिक but a descendant of कुश Cf.

ब्रह्मा

कुश

कुशनाभ

गाधि

विश्वामित्र

When सुबाहु and मारीच polluted the sacrificial ground of Vishvamitra by throwing pieces of flesh the royal sage approached दशरथ with a request to send Rama to his help. See not on सुबाहुशत्रु V.16

Act IV. In अलंकारं सर्वस्व this verse is referred to as an example of the figure of speech स्मरण which is defined as:-  
"यथासुममवमर्थस्य दृष्टे तत्सदृशे स्मृतिः" ( काव्यप्रकाश ). आरंभः-undestaking, effort (व्यापारः)

अपत्रपते-तप 1st conj. A.-to feel shame with अप.

V. 5. अन्वयः—समरभारभूरिस्फुरत्करालकरकन्दली जटिलशस्त्रजालैः कण-  
त्कनककिंकिणीझणझणाशितस्यन्दनैः अमंदमददुर्दिनद्विरदवारिदैः बलैः एककोहि अयं  
शिशुः आवृतः । समर...जालैः—समरभारे ( रणमूर्द्धनि ) भूरि स्फुरन्ति (सातिशयदीप्य-  
मानानि) करालानि करकन्दलीषु जटिलानि (निविडानि) शस्त्रजालानि येषां adje to बलैः  
( by soldiers ) who hold in their hands multitudes of weapons  
extremely bright and terrible.

मदभरेण—through intoxication वीर, explains वीरपानेन समुपजनित-  
मदातिशयेन. may be connected with 'भूरिस्फुरत्' or आवृतः

कलित — past pass. part. of कल; = taken. कंदली — a plantain ree; जटिल —Thick.

The reading समरभारभूरिस्फुरत् which means weapons that flash in front of the battle i. e. the spot (of ground) where the fighting is the heaviest. There is no point in saying that weapons shone in the van of the battle.

कणत्...स्यन्दनैः—कणन्तीभिः कनककिंकिणीभिः झणझणायिताः स्यन्दनाः येषाम्, adje. of बलैः the chariots of which ring with the tinkling bells. किंकिणी—a small bell. अमंद...वारिदैः—अमंदः (अनल्पः) मदः एव दुर्दिनं येषां तैः द्विरदैः (गजैः) डामराणि (भयंकराणि) तैः बलैः— that are frightful on account of the elephants that shower thick rut. डामर from डमरः—riot. cf. "डिबे डमर विह्वलौ" (अमर). वारिदैः is decidedly a better reading. The dark big elephants could appropriately be compared to the clouds and the rut issuing from their temples to rain-water.

एभिः :- बलैः He is more than a match to all of them taken together, then what of individuals. समस्त is opposed to व्यस्त cf. "तदस्ति किंव्यस्तमपि त्रिलोचने" (कु. 5)

P. 124. आश्रितजनप्रमारः—प्रमारः—मारणम्ः—the destruction of my men.

V. 6. अन्वय-अमंददुंदुभिरवैः आध्मातं आगजंतिगिरिकुंजकुंजरघटाविस्तीर्णकर्णज्वरं ज्यानिघोषम् उज्जुंभयन् वीरः वेल्लङ्घैखरुंडमुंडनिकरैः भुवं तृध्यत्कालवक्रविधस व्याकीय-माणामिव विधत्ते ।

अमंदैः (गुरुभिः) दुंदुभिरवैः (सन्निककृतपटहृन्निभिः) आध्मातं (बद्धितं) increased by the loud noise of the drums (beaten by the soldiers.

आगर्जत् .... कर्णज्वरं — आगर्जन्तीभ्यः गिरिकुंजकुंजरघटाभ्यः निस्तीर्णः (दत्तः) कर्णज्वरः यथा स्यात्तथा or येन— in such a way as to produce or which produces feverish sensation (or stunning effect)

the ears of the packs of elephants screaming in the bowers of mountains.

In this line अनुप्रास seems to have been intended and hence the reading आमुञ्जत् should be preferred. But the trumpeting of elephants can hardly be described as आमुञ्जत्.

उत्तमयन् adjs. to वीर :— giving rise to.

वेल्लुत् ... निकरै :— वेल्लुतां रणांगणे धावतां भैरवहंडमुंडानां ( भीमकबंधानां ) मुंडनिकरैः ( शिरः सनूहैः ) :—with numbers of moving and awful headless trunks and heads. Cf. “ कश्चित् द्विषत्वङ्गहृतोत्तमांगः सद्योविमानप्रभुतामुपेत्य । वामांगसंसक्तसुरांगनः खं नृत्यत्कबंधं समरे ददर्श ( रघु 7. 51. )

तृप्यत्काल ... व्याकीर्यमाणम्—तृप्यत् कालः ( मृत्युः ) तस्य करालं वक्त्रं तस्य विषयाः तं । व्याकीर्यमाणम् —cf. “अमृतं विषसो यज्ञशेष भोजनशेषयोः” ( अमर ) — the warrior makes the earth covered with the remains of morsels from the terrible mouth of death after he was satiated.

The idea is that so many died, at the hands of Lava, that even the god of death was tired of taking any more and consequently they lay about on the battle-field.

[With the reading निस्तीर्ण for विस्तीर्ण the compound will be dissolved as ... घटासु निस्तीर्णः कर्णज्वरः येन or यस्मात्.]

The reading हंडखंड is good, so also the reading भुवः (accu. pl.) is not bad.

N. reads तृप्यत्काल Et. which is explained by वीरराघव as:— तृप्यदित्यनेन पिपासयान्त्र्यपरेण मृत्युना अर्धजग्धानो मुक्तानिति व्यज्यते । The verse has a double flavour ( रस ) वीर and अद्भुत.

“आगर्जत्” Et. is understood by some annotators as referring to some hill in the neighbourhood which is a resort of elephants which are annoyed by the noise. No hill is mentioned anywhere as being in the neighbourhood of the

hermitage of Valmiki. This description is only hyperbolical and it can have no reference to any hill or mountain. Supposing there was some, no कुंज in it could have accommodated a whole pack of elephants.

It can be understood as referring to the elephants in the army of Chandraketu himself as we interpret गिरिकुंजर to mean mountainous i. e. hardy elephants. For the idea of the verse compare. “शीलीमुखोत्कृत्तशिरःफलाब्ध्याच्युतैः शिरश्चपकोत्तरेव । रणक्षितिः शोणितमद्यकुल्या रराज मृत्योरिव पानभूमिः (रघु).

द्वंद्वसंप्रहारः—द्वयोः द्वयोः इति द्वन्द्वम् निपातनात् the double is treated as कर्मधारय. द्वि becomes द्व and the विभक्ति in the second becomes अम् संप्रहन्ते अस्मिन् इति सम् + प्र + हृ + घञ अधिकरणे = संप्रहारः fight. द्वन्द्वं संप्रहारः = द्वन्द्वसंप्रहारः सुपसुपा ।

प्रत्युपस्थिते रणे च का गतिः—What course is open when a battle is imminent ?

This idea is that no क्षत्रिय shall desist from fighting when a challenge is given. समोत्तमाधमै राजा त्वादृतः पालयन् प्रजाः । न निवर्तते संप्रामात् क्षात्रं धर्मं अनुस्मरन् (मनु 7. 88). धर्म्याद्धि युद्धाच्छ्रेयोऽन्यत्क्षत्रियस्य न विद्यते । गीता २. ३१.

वाग्विशयीभूतः— he has come within the range of hearing; speaking distance, आह्वयकः—a herald.

[V. reads आख्यायकैः with the explanation “रणभूमौ उभयपक्ष प्रधानपुरुषाणां नामकीर्तननियुक्तैः पुरुषैः”

V. 7. अन्वयः—भोः भोः महाबाहो लव, एभिः सैनिकैः तव किम् ? एषः अहं मामेव एहि, तेजः तेजसि शाम्यतु ।

तव किम्—किं प्रयोजनम्.

तेज ... श्याम्यतु—let luster be quenched by luster.

V. 8. अन्वयः—दृप्तसिंहशावः—स्तनीयतुरवात् इभावलीनां अवमदादिब एष वीरपोतः त्वया उपहृतः घृतनानिर्मथनात् व्यपवर्तते ।

निर्मथनम्—destruction उपहृतः—challenged. इमावलीनां-गजघटानां, अव-  
मर्दादिव-हननादिव. पृतनानिर्मथनात्-सैन्यविनाशात्.

It is popularly believed that a lion mistakes the sound of thunder for the roar of a powerful enemy and himself begins to roar, as it were in reply. Cf. अनुहुङ्कुरते घनध्वनिं न हि गोमायुस्तानि केसरी. Compare. “तृणानि नोन्मूलयति प्रभञ्जनो मृदूनि नञ्चिः प्रणतानि सर्वतः । स्वभाव एवोन्नतचेतसामयं महान् महस्त्वेव करोति विक्रमम्” ॥ किमपेक्ष्य फलं पयोधरा-  
न्धवनतः प्रार्थयते मृगाधिपः । प्रकृतिः खलु सा महीयसः सहते नान्य समुन्नतिं यथा (किरात).

**धीरोद्धतपरिक्रमः**—With steady (firm) and dignified gait Cf  
धीरोद्धतां नमयतीव गतिधरिन्निमम्.

**सावष्टभम्**—proudly. This is one of the favourite words of  
भवभूति.

भग्ना अपि—broken, dispreised, defeated. युद्धाभिसारिणः युद्धाय  
अभिसरन्ति—there is a forward movement.

P. 126 पर्यवष्टभयन्ति they are trying to encircle me.

V. 9. अन्वयः—प्रलयपवनास्फालितः पयोराशेः ओघ इव समन्तात् उत्सर्पन् अयं घन-  
तुमुलहेलाकलकलः मे शैलाघातश्रुमितवडवावक्त्रहुतभुक् प्रचंडक्रोधार्चिनिचयकवलत्वंव्रजतु.

**प्रलयपवनास्फालितः**—प्रलयपवनेन (युगांतवातेन) आस्फालितः (ताडितः)  
पयोराशे (सागरस्य) ओघः इव (प्रवाह इव) समन्तात् (उत्सर्पन्) विवर्धमानः अयं घनः (गंभीरः)  
तुमुलः (संकुलः)—like the current of the ocean agitated by the winds  
at the time of world-destruction.

शैलाघात... शैलाघातेन श्रुमितः यः वडवावक्त्रहुतभुक् (वडवातलः) तद्वत् प्रचंडः  
क्रोधः तस्य अर्चिनिचयः (ज्वालसमूहः) तस्य कवलत्वं (ग्रासत्वं) व्रजतु—let this  
noise fall a pray to the flames of my wrath which is as fierce  
as the fire issuing from the mouth of Vadava, ruffled by being  
struck against mountains.

घनतुमुलहेलाकलकलः—tumultuous and wanton.

The story about the origin of वडवानल, as narrated in the Puranas, is that the sons of कर्तवीर्य wanted to destroy the progeny of भृगु so completely that they killed even those in the womb. One of the female members of the भृगु family, to save the child, secreted the foetus in her thigh (उरु). On seeing the child और्व the sons of कर्तवीर्य were blinded. The anger of कर्तवीर्य took the form of fire that threatened to consume the whole world. But at the desire of Pitris he cast it into the ocean where it is supposed to reside in a form having the face of a horse and is said to devour the waters of the ocean.

वडवानल is also known as और्व and वाडव. Cf. “अन्तर्निविष्टपद-  
मात्मविनाशहेतुं शापदधज्ज्वलन मौर्वमिवांबुराशिः । (रघु IX. 89.) “अयिविधुं परि-  
पृच्छ गुरोः कुतः । स्फुटमाशिक्ष्यत दाहवदान्यता । ग्लपितशंभुगलाद्गलात्त्वया किमुद्धौ  
जड वा वडवानलात्” (नैषध IV 48.) For the presence of mountains in  
the ocean. Compare इतश्च शरणार्थिनः शिखरिणां गणाः शेरते...अहो विततमूर्जितं  
भरसहं च सिधोर्वपुः । (भट्टहरि)

प्रलय—the destruction of the whole universe. At the time of the end of a कल्प all the 49 winds begin to blow, the twelve suns rise and the clouds पुष्कर and आवर्तक begin to pour.

V. 10. अन्वयः—अत्यद्भुतात् गुणातिशयात् मे प्रियः असि, तस्मात् त्वं सखा  
असि, यत् मम तत् तव एव । तत् निजे परिजने किं कदनं करोषि.

गुणातिशयात्-गुणानां अतिशयात्; अतिशय=excess.

कदनं करोषि-घातं विदधासि. दर्पनिकषः—the touchstone for pride.

प्रसन्नकर्कषा - प्रसन्ना = कोमला pleasing, charming; कर्कषा-कठोरा -  
strong, harsh, gracious and yet grim.

वीरवचनप्रयुक्तिः—वीरस्यवचनं तस्य प्रयुक्तिः प्रयोगः - use of heroic  
or brave words.

विकर्तनः the sun. संभावयामि — संमानयामि ( द्वन्द्व युद्धेन ) I will  
honour.

कदर्धितः - कुत्सितः अर्थः कदर्धः - according to “कोः कतत्पुरुषेऽचि” (पा० 6.3.101.) troubled; it is the past pass. part of कदर्धयति.

V.11. अन्वयः- कौतुकवता दर्पेण मयिबद्धलक्षः पश्चात् बलैः अनुसृतः उदीर्णं धन्वा अयं द्वेधा समुद्धतमस्तारलस्य माघवतचापधरस्य मेघस्य लक्ष्मीं धत्ते.

कौतुकवता दर्पेण = कौतुक मिश्रेण गर्वेण सह - pride blended with curiosity.

उदीर्णधन्वा - उच्छिन्नकर्मुकः, उदीर्णं धनुर्यस्य - उदीर्ण + धनुस् + अनङ् समासान्त = उदीर्णधन्वा. Some times the समासान्त is not added as in ‘धृतधनुषं रघुनन्दनं स्मरामि’ above. द्वेधा (द्विप्रकारेण) समुद्धतः (समुच्चलितः) यो मरुत् (वायुः) तेन तरलस्य (चंचलस्य)

माघवतः - मघवतः अयं - मघवन् = इन्द्र. मघोनः इदम् इति मघवन् + अण - माघवनम् or माघवतम् the stem irregularly changing in to मघवत् by “मघवा बहुलं” compare ‘अवनीतलमेवसाधुमन्ये न वनी माघवनी विनोद हेतुः’ (जगन्नाथ) = he bears the splendour of a cloud with a rainbow and is being tossed about by violent winds from two opposite directions.

Lava with his bow in hand, drawn in opposite directions, by Chandraketu on one hand and the army on the other is compared to a cloud, with its rainbow tossed about, by opposing winds. The figure here is निदर्शना which is defined as “अभवन् वस्तुसंबन्धः उपमापरिकल्पकः” (काव्यप्रकाश).

‘भो भो राजानः’ the expression suggests that the army was led by crowned kings acting as leaders.

V. 12 अन्वयः — संख्यातीतैः द्विरदतुरगस्यंदनस्थैः कत्रचानिचितः कालज्येष्ठैः भवद्भिः एकस्मिन् पदातौ मेध्यचनोत्तरीय अभिनववयःकाम्यकाये अत्र यः अयं युधि मरः तेन वः धिक् अस्मान धिक्, । संख्यातीतैः - असंख्यैः संख्यामतीता contrast with एकस्मिन्. You are so many and he is alone.

द्विरदाश्च तुरुगाश्च संदनाश्च = द्विरदतुरुगस्यंदनम् । Neuter singular by “द्वन्द्वश्च प्राणितूर्य-सेनांगानाम्” तत्रातिष्ठन्ति इति क प्रत्ययः कर्त्तरि, this is in



contrast with पदाति. कवच निचितैः - कवचेन निचिताः नि + चि + व, कर्मणि. निचित = covered; this contrasts with मेध्यचर्मोत्तरीये. कवच — an armour.

कालजेष्टैः - अतिशयेन वृद्धैः इति. वृद्ध + इष्टन् = जेष्टाः, कालेन जेष्टाः. This is in contrast with अभिनव वयः काम्यकाये.

पदाती - पद्धति - a foot soldier. मेध्यचर्मोत्तरीये - मेध्यं ( holy ) चर्म उत्तरीयं यस्य. उत्तरीय - upper garment.

अभिनव वयः काम्यकाये - अभिनवं वयः तेन काम्यः ( मनोहरः ) कायः यस्य समभरः Et. = equality, equal responsibility. The reading परिकरः is better but it seems to be an emendation. समभर is an obscure word.

धिगस्मान् - Chandraketu first condemned his army leaders and condemns himself realising his own responsibility.

Manu also has laid down certain rules of conduct to be observed by those that are at war. All civilized nations have a common code of morals and principles to be observed by individuals as well as nations engaged in fighting.

नहन्त्यात्थलारूढं न द्वीवं न कृताञ्जलिम् ( मनु VII. 89.93 ) Rules agreed upon by the opposing armies in the mahabharat war are given in भीष्मपर्व as quoted below. “ रथीच रथिना योष्यो । गजेन गजधूर्गतः अश्वेनाश्वी पदातिश्च पदाते नैव भारत । क्षीणशस्त्रो विवर्माच नहन्तव्यः कदाचन ” ॥

P. 128 सोन्माथम्-उन्माथन यथातथा - With pain. the idea that Chandraketu should regard him as incompetent to fight with his army was painful to Lava.

कालहरण प्रतिषेधाय-कालस्यहरणं तस्यप्रतिषेधः तदर्थं in order to prevent loss of time.

सस्तंभयामि I shall paralyse. ब्रालम्—bold ( This bold prince Chandraketu. आमंत्रित invoked.

V.13. अन्वयः—तामसः वेद्युतश्च व्यतिकर इव भीमः ( व्यतिकरः ) प्रणिहित-  
मपि ग्रस्तमुक्तचक्षुः हिनास्तिः अथ एतत् सैन्यं लिखितमिव अस्पन्दं आस्ते नियतं अमित  
वीर्यं जृम्भकात्वं जृम्भते ।

**व्यतिकर**—meeting, coming together. तामसो—तमसां; वेद्युतः—  
विद्युतांश्च यः व्यतिकरः समागमः, भीमः—भयानकः प्रणिहितमपि—fixed, concen-  
trated ( प्रणिधानपरमपि ).

**ग्रस्तमुक्तम्**—आदौ ग्रस्तं पश्चात् मुक्तं—कर्मधा adje. of चक्षुः हिनास्ति—  
क्लिन्नश्चास्ति The idea is that the intence darkness produced by the  
missile blinds the vision. (ग्रस्त) and though the bright flash  
of lightening, as it were, releases the eye it is impossible to  
perceive anything on account of the intensity of light.

लिखितमिव—as though painted in a picture. अस्पन्दम्—अविद्यमानः  
स्पन्दः दस्थ—motionless. नियतम्—surely. अजितवीर्यम्—अजितं वीर्यस्य=  
unconquerable.

**जृम्भते**—Ist conj At—to appear, to show one self. the word  
व्यतिकर is one of the favourite words of भवभूति The first line  
is repeated in माल. मा. IX 54 and X 8 ).

V. 14. अन्वयः—कल्पाक्षेप कठोर भयव सरुदव्यस्तैः कालन्मेषताडितकडारः कुहरं  
विन्ध्याद्रिकूटै इव पातालोदरकुंजपुञ्जिततमः श्याम उच्छाप्तफुरदारकूटकपिल ज्योतिर्ज्वल  
दोत्तिमिः जृम्भकैः नभः अवस्तीर्यते ।

**कल्पाक्षेप...व्यस्ते...कल्पस्य** ( ब्रम्हणः दिनस्य ) आक्षेपे ( अवसाने ) i. e.  
युगान्ते ) ये कठोराः ( प्रवृद्धाः ) भैरवाः भीमाश्च मरुतः वायवः प्रलयपवनाः इत्यर्थः तैः व्यस्तैः  
( विक्षिप्तैः )— That are dispersed at the time of universal destruction  
by violent and terrible winds.

**विन्ध्याद्रिकूटैः**— The caverns of which are dark-brown in conseq-  
ence of the clouds and lightning enveloping them.

**विन्ध्याद्रिकूटैः** ( विन्ध्यागिरिशृंगैः ) इव.

**पातालोदर...श्यामै**—पातालस्य उदरकुंजे ( कुक्षिगवहरे ) पुञ्जितं ( पिंडीभूतं )  
यन् तमः तदिदं श्यामैः— as black as the darkness accumulated in the

bower in the form of the interior of पाताल. पाताल—पतत्यस्मिन्नधर्मेण । पद्-आलञ्; the last of the seven regions under the earth said to be peopled by Nagas and popularly believed to be full of darkness; the seven regions are अतल, वितल, सुतल, रसातल, तल्यतल, महातल and पाताल, किंच

उत्तम...दीप्तिभि—उत्तमः अत एवस्फुरन् ( चंचलः ) यः आरकूटः ( पित्तलराशिः ) तस्य यत् कपिलं ( पिङ्गलं ) ज्योतिः ( प्रभा ) तदिव ज्वलन्ती ( दीप्यमाना ) दीप्तिः प्रभा येषां तथाविधैर् जृम्भकैः नभः ( आकाश ) अवस्तीर्यते—( व्याप्यते ):- whose lustre is as brilliant as that of the gray-brown light of heated and sparkling brass.

नभः जृम्भकैः अवस्तीर्यते — the sky is overcast with the जृम्भक missiles. अवस्तीर्यते — passive present of स्तृ 9th conj. Parsm. with अव.

The frequent reference to विंध्य suggests that the mountain must have been familiar to the poet, himself being a resident of पद्मपुर. ( Berars ).

The darkness and lightening-like lustre of the जृम्भक missiles in action, are compared to the peaks of the विंध्य blown away by the Pralaya winds and covered by dark clouds and lightening.

कल्प as noted above, is a period of time comprising 1000 महायुग s. ( कलि, द्वापर, त्रेता and कृत constitute one महायुग ) which equals 4320000000 human years and it is equal to a day of ब्रह्मा the night occupying the same period. कल्पान्त means complete destruction or absorption of the whole creation into ब्रह्मा, the supreme reality.

आगमः — acquisition, knowledge.

नैतदेवं अलेखु विशेषतः जृम्भकेषु — The conjecture that लव got it from वाल्मीकि cannot be accepted as regards missiles, especially जृम्भक missiles.

V. 15. अन्वय - एते कृशाश्वतनया हि । कृशाश्वत् कौशिकं गताः । अथ तत्संप्रदायेन रामभद्रे स्थिता ।

कृशाश्वतनया — Et. see note on जृम्भकास्त्र on page 10 (of the text.)

तत्संप्रदायेन - as per instructions imparted by him (विश्वामित्र)  
संप्रदाय - traditional handing down of instructions. अपरे - others.

प्रचीयमानसत्त्वप्रकाशाः - प्रचीयमानः सत्त्वस्य प्रकाशः येषु. - in whom the light of सत्त्व has dawned. सत्त्व - The quality of goodness or purity regarded as the highest of the three Gunas सत्त्व, रजस् and तमस्. The characteristic of सत्त्व is light and knowledge.

स्वयं सर्वे मंत्रदृशः पश्यन्ति - The idea is that those whose minds are illuminated by the divine light are the seers and to them the मंत्रs are revealed so that it is possible for them to wield this जृम्भक missile though they may not have been specially instructed in the use of them.

परागतः - arrived. प्रतिवीरः - rival warrior; प्रियदर्शनः - प्रियं दर्शनं यस्य.

सस्नेहानुरागम् - स्नेह - the inner feeling of affection. अनुराग - the outward manifestation of the inner feeling of love.

P 130. V. 16 अन्वयः - एतस्मिन् दृष्टे किम् यदच्छासंवादः किम् गुणानां आतिशयः, किम् जन्मान्तरनिबिडकदः पुराणः परिचयो वा, विधिवशात् आविदितः कोऽपि निजः संबंधो वा मम हृदयं अवधानं रचयति ।

The principal clause is ममहृदयं अवधानं रचयति - my heart is attracted by him. अवधानं is the object of रचयति.

Each of the two princes become conscious of the attraction for the other and begins to deliberate as to its cause. Three different explanations suggest themselves. A pure accident (the accidental meeting or conversation )

2. The extraordinary heroism ( गुणानामतिशयः ) 3. Some relationship either pertaining to their past birth or the present one but remaining unknown.

संवाद may mean resemblance but, external resemblance in form and features is not likely to be noticed by each, under the circumstances, and even if noticed is not likely to give rise to a deep feeling of love and regard which each cherished for the other.

Again, it is not unnatural that each should conceive regard and affection for the other; but that it should find expression in the form in which the dramatist has put it is certainly unnatural and in bad taste. He has resorted to a similar method in मालतीमाधव also. Compare (माधवा घोरघंटौ मालती-कपालकुण्डले प्रति )—अथि मीरु “ धैर्यं निधेहि हृदये हत एष पापः ”

The influence of past births on the present happenings in the life of men was not only a common belief in the days of भवभूति but is shared even now by a majority of the Hindus.

There is an anticipation of what is to be revealed later on. For influences of past births compare. “ तच्चेतसा स्मरतिनूतमबोधपूर्वं भावास्थिराणि जननान्तरसौहृदानि. ” (Shak. V). “ मनो हि जन्मान्तरसंगतिश्चम् ” (रघु VII. 15 )

भूयसार्जीविधर्म .... प्रीतिः—It is generally the nature of human beings that a particular person should conceive an ardent affection for some other particular person only.

रसमयी—full of feeling.

यत्र लौकिकानां उपचारः—about which worldly people say: लौकिकानां लोकस्य, लौकिक is usually opposed to वैदिक, उपचारः—use of words.

Love at first sight or spontaneous love is explained by those who believe in astrology as due to the influence of the conjunction of stars. It is also explained on the hypothesis that

some form of energy proceeds from eye and affects another, sometimes favourably and sometimes unfavourably (चक्षुरागः-चक्षुः + रागः)

The subject of आमनन्ति must be understood as ऋषयः

अप्रतिसंख्येयं अनिवंधनम्-अप्रतिसंख्येय-pot. pass. part. of ख्या with प्रति and सम्. अनिवंधनम्-अविद्यमानं निबंधनं यस्य. निबंधनं-support or cause.

[N. reads "तदप्रतिसंख्येयं निबंधनं प्रमाणमामनन्ति." — sages look upon this love as genuine, the cause of which cannot be judged.

G's reading is. 'तद् अप्रतिसंख्येयं अनिवंधनं प्रमाणमामनन्ति'—"sages say that it is authoritative, though not supported by shastras and it is such as not to be deceived."]

V. 17. अन्वयः—यः पक्षपातः अहेतुः तस्य प्रतिक्रिया नास्ति। स हि स्नेहात्मकः तन्तुः अन्तर्भूतानि सीव्यति ।

अहेतुकः—अविद्यमानः हेतुः यस्य; पक्षपातः—partiality, love; प्रतिक्रिया prevention.

स्नेहात्मकः —formed of love; तन्तुः—thread; सीव्यति—sews; अन्तर्भूतानि—beings; अंतः—from inside. The idea is that men love each other through an inner working of the heart which is not perceptible.

V. 18. अन्वयः—मसृणितराजपट्टकान्ते एतस्मिन् शरीरे कथमिव सायकाः मोक्तव्याः यत्प्राप्तौ परिरंभणाभिलाषात् मम अंगं उन्मीलितपुलककंदवं आस्ते ।

मसृणित ... मसृणः कृतः यः राजपट्टः (इंद्रनीलः) मणिः तस्मिन्. कान्ते (मनोहरे). as lovely as a polished royal jiliet.

परिरंभणाभिलाषात्-परिरंभणस्य (आलिंगनस्य) आभिलाषात्—(इच्छया)

उन्मीलितपुलककंदवम्-उन्मीलित (आविर्भवत्); पुलककंदवम् (रोमांचसमूहः) यस्मिन्. In which the hair resembling कंदवं buds are standing on end.

We get the same comparison e. g. between पुलक and कदंब buds in Act III. 42. We can also take कदंब in the sense of समूह.

The princes are described as कुवलयदलस्निग्धयाम (IV. 19) and नीलमणीमेचकलवि VI. 17.

**V. 19.** अन्वयः—किं तु आक्रांतकठोरतेजासि शस्त्रं विना का नाम गतिः । यस्य ईदृशः विषयः न जायेत तेन शस्त्रेण अपि किम् । आयुधे उद्यते अपि युद्धविमुखं माम् अयमेव किं वक्ष्यति ।

आक्रांतकठोरतेजासि—आक्रांतं (आधिकृतं) कठोरं (प्रौढं) तेजः (शौर्यं) येन. in the case of one who has manifested such fierce energy (valour).

यस्य—शस्त्रस्य, इदृशः—एवंविधः; (लव) शरविषयः न जायेत (नस्यात्) तेन अपात्रे प्रयुक्तेन शस्त्रेण अपि किं प्रयोजनं न किमपि. अतः पातनीयो बाणः अन्यथा धनुषि उद्यते अपि Et.

समयः—आचारः—convention. वीराणां आचारः दारुणरसः करास्वादः or दारुणः रसः (essence) यस्य.

किं .... परिल्लवसे—Why do you become perurbed? “परिकल्पसे” is also a good reading if it were authentic. Why do you fancy something that is strange.

**V. 20.** मनोरथस्य यत् बीजं तत् आदितः दैवेन हतं । लतायां पूर्वेल्लतायां कुतः प्रसवस्य आगमः । मनोरथस्य... सीतासुतः अयं भवेत् इत्येवं रूपस्य अभिलाषस्य यत् बीजं मूलकारणं सीतारूपं तत् आदितः पूर्वमेव दैवेन हतम्.

लून—cut off; प्रसवः (produce;) it may include leaves; flowers, fruit. Et.

एकतः—on the one hand, in the first place; समनुगतः followed. न अभियुजन्ति—do not attack.

न रथिनः ... शास्त्रविदः परिभाषन्ते.... refer to notes on V. 12 above.

**V. 21.** अन्वयः—मादृशः कथं न्याग्र्यं अनुष्ठानं प्रतिषेधतु कथं वा साहसैव रसां क्रियां अभ्यनुजानातु ।

न्याय्यम् - न्यायादनपेतं according to “ धर्मपथ्यर्थन्यायादनपेते ” ( पा० 4. 4. 92 ) = right.

अनुव्रजनं—action. (getting down from the chariot).

मादृशः—a person like me. (He is conscious of his age; long and responsible service in the इक्ष्वाकु family).

साहसैकरसाम्—साहसमेव एकः रसः यस्याम्—the only impulse ( रस ) prompting which is love of adventure hence hazardous.

P. 132. तातमित्राः—may refer to राम alone, the plural being out of respect for राम, लक्ष्मण and the other two uncles.

पितुः प्रियस्वम्—the intimate friend of the father of राम.

अर्थसंशयेषु—in matters of doubt; विमृशति—deliberates.

एवं ... मन्यसे—what you think is consistent with the sense of duty.

V. 22. अन्वयः—एष सांप्रामिको न्यायः, एष सनातनो धर्मः, इयं हि रघु-सिंहानां वीरचारित्रपद्धतिः । एषः refers to the proposal of चंद्रकेतु to get down from the chariot in order to put Lava on a footing of equality.

न्यायः—justice, proper conduct.

वीरचारित्रपद्धतिः—वीरोचिताचारस्य मार्गः—conduct ( on the field of battle ) befitting a warrior.

अप्रतिरूपम्—अविद्यमानं प्रतिरूपं यस्य—unequalled. The reading प्रतिरूपम्— means fitting, proper.

V. 23. अन्वयः— इतिहासं पुराणं च धर्मप्रवचनानि च रघूणां कुलस्थितिं च भवन्तः एव जानन्ति. ।

इतिहासं-पुरावृत्तं. It is possible that by the term इतिहास the poet meant to suggest रामायण and महाभारत, but it would be an anachronism. पुराणं- the singular can be justified on the ground that it denotes a class. Possibly वायुपुराण and विष्णुपुराण are refer-



red to here. The principal purāṇs are 18 in number and this kind of composition is defined as सर्गश्च प्रतिसर्गश्च वंशो मन्वंतराणि च । वंशानुचरितं चैव पुराणं पंचलक्षणं ॥

धर्मप्रवचनानि:— treatises on conduct and law. The स्मृतis such as those of मनु and याज्ञवल्क्य are regarded as धर्मशास्त्रs. The term शास्त्र however is strictly applied to the six दर्शनs.

कुलस्थितिम्:—The family traditions and customs.

V. 24. अन्वय—वत्स इंद्रजितो निहन्तुः पितुरपि ते जातस्य अमूनि कतिनाम दिनानि; तस्य अपत्यमपि वरिधर्ममनुगच्छति । दिष्टया दशरथस्य कुलं प्रतिष्ठां गतम् ।

कतिनाम दिनानि—स्वल्पान्येव— That Sumantra should look upon Lakshmana the killer of इंद्रजित् as quite young is but natural. अनुतिष्ठति— observes

प्रतिष्ठाम्—Fame. For the killing of इंद्रजित् by Lkshmana see युद्धकांड १०.

ऐन्द्रास्त्रेण समायुज्य लक्ष्मणः परवीरहा । तच्छिरः सशिरस्त्राणं श्रीमज्ज्वालितकुण्डलम् । प्रमथ्येन्द्रजितः कायात् पातयामास भूतले ।

V. 25. Construe— 'रघुज्येष्ठे अप्रतिष्ठे नः कुलस्य का प्रतिष्ठा' इति दुःखेन नः अपरे त्रयः पितरः तप्यन्ते । रघुज्येष्ठे (रामे) अप्रतिष्ठे प्रतिष्ठाविरहिते—अपत्यलोपात् वंशस्थितिश्चून्ये सति ।

'त्रयः पितरः' refers to लक्ष्मण, भरत and शत्रुघ्न.

मिश्रीकृतः रसक्रमः वर्तते—He means that there is a conflict of sentiments. There is love as well as the feeling of enmity.

V. 26. अन्वयः—यथा इंदा समुपोढे कुमुदिनी आनंदं व्रजति तथा अस्मिन् (समुपोढे) मम दृष्टिः । अयं पुनः विकचविकरालोत्वनरसः बाहुः रणत्कारकूरकणितशुण-गुंजत्पुरुंधनुर्धृतप्रेमा (सन्) कलहकामः ।

विकच विकरालो...विकचः—(परिव्यक्तः, स्फुटः) विकरालः (अति भीषणः, तुंगः) भयंकरः इति.

यावत्:—The terrific valour of which is quite manifest. उल्लङ्घन-  
रतः (वीररसः) यस्य.

रणत्कार...रणत्कारेण कूर्कं कणितं यस्य सः—कणितः गुणः (ज्या) तेन.

गुञ्जत् (ञ्वनत्) यत् गुरु (महत्) धनुः तस्मिन् धृतं प्रेम येन—That has fixed  
its love upon my heavy bow that is resounding on account of  
the string that produces a noise with a terrible twang.

रणत्कार—an onomatopoetic word.

The harsh sounding words of the last two lines are in contrast with the soft words of the first two. The two sets of words echo the two opposite sentiments of love and heroism.

कलहकामः—कलहे कामः यस्य—desirous of a fight. This is the predicate of अयं बाहुः

[The reading of N. and G. is विकच...व्रणमुखः—विकचानि विकरालानि व्रणमुखानि यस्य— which display open wounds that are terrific or विकचाः विकरालाः व्रणाः मुखे यस्य. With this reading we shall have to make a supposition that Lava had received certain awful wounds in the arm while fighting against the soldiers of C's army. But this is a gratuitous supposition not warranted by any evidence from the text.]

अहित.....कल्पताम्— may the primeval (आदिवराहः) Boar bring about the defeat of the enemy. अहित—enemy. Cf. “साखि सुखात् अहितं जहि तं द्रुतम्” (नैषध). The word अहित which means an enemy in general is deliberately used by the author. It is just possible that Lava may not have been a real enemy at all and in that case सुमेन्न's words would not affect him.

Why this particular incarnation is invoked for the success of Chandraketu's arms is difficult to say. The commentary of घनश्याम quotes a verse assigning reasons for the choice.

The story is that हिरण्याक्ष had taken the earth to the bottom of the ocean from where Vishnu in the disguise of a boar brought it up. Cf. वसति दशनाशिखरे धरणी तव लम्ना शशिनि कलंककलेव निमग्ना । केशवधृतशूकररूपं जय जगदीश हरे. [ ीत गोविन्द ].

In some of the ancient works the incarnations of Vishnu are described as beginning from the Boar (वराह). Some of the royal houses even to this day have adopted the boar for their coat of arms and is worshiped as a family deity. Even in the middle ages however these beast-gods had ceased to be popular.

In place of this line some of the editions read अजितं पूज्यमूर्जरिव ककुत्स्थस्येव ते महः । श्रेयसे शाश्वतो देवो वराहः परिकल्पताम् ।— “May the eternal (शाश्वतो) god Varaha grant unconquerable and mighty lustre for your prosperity, as in the case of ककुत्स्थ”. ककुत्स्थ the ancestor of राम was the grandson of इक्ष्वाकु and his original name was पुरंजय. Tradition goes that the gods being defeated by the demons solicited the help of पुरंजय. He promised, help on the condition that Indra carried him on his shoulders, assuming the form of a bull. Indra did so and पुरंजय vanquished the enemies of the gods. Hence he came to be called ककुत्स्थ (ककुदि तिष्ठतीति) ककुद= hump.

Compare “पुरंजयस्तस्य सुत इन्द्रबाह्य इतीरितः । वाहनत्ववृत्तस्तस्य बभूवेंद्रो महावृषः ।...स्तूयमानस्तमारुह्य युयुत्सुः कुकुदिस्थितः । तेजसाप्यायितो विष्णोः पुरुषस्य परमात्मनः ” ॥ ; also

“महद्रमास्थाय महोक्षरूपं यः सयाति प्राप्य पिनाकिलीलः । चकार बाणैरसुरांगनानां गंडस्थलीः प्रोषितपत्रलेखाः ” ।

V. 27. अन्वयः—देवः सविता यः ते गोत्रस्थ पिता, त्वां समरे धिनोतु । मैत्रावरुणः यः ते गुरुणामपि गुरुः त्वां अभिनंदतु ऐंद्रं वैष्णवं आग्निमारुतं अथ सौपर्णं ओजः ते अरतु राम-लक्ष्मणधनुर्ज्याधोषमंत्रश्च जयं देयादेव. ।

देवः सविता (सूर्यः)—Sun God.

धिनीतु—[प्रागयतु]—धिवि+लोट तु । 5 conj. P. to please, Compare धिनीति हव्येन द्विरप्यरेतसम् । ( Kirat 1, 3 )

मैत्रावरुणः—वसिष्ठः refer to notes on “भगवान्मैत्रावरुणः” page 8 text.

The birth of वसिष्ठ from मित्र and वरुण is referred to in the निरुक्त and a Vedic verse is quoted where वसिष्ठ is called मैत्रावरुण. Compare “उर्वशी अप्सरा .... तस्या दर्शनान्मित्रावरुणो रेतश्चकंद तद-भिवादिन्येषमभवति । “ उतासि मैत्रावरुणो वसिष्ठोर्वशीया ब्रह्मन्ममनस्तोऽभिजातः ” ।

( ऋग्वेद VII. ३३. 11 )

ऐन्द्रा .... ते—may the prowess of Indra and Vishnu, of Agni and the Maruts and of Sauparna (Garut) be thine.

इन्द्रश्च विष्णुश्च इन्द्राविष्णू—according to “देवताद्विद्वेच ” ( इह उत्तरपदे आनङ् मित्रावरुणौ । ति. कां. When the name of deities form द्वंद्व compound the final vowel of the first member is changed to आ. Informing derivatives from such compounds the first vowels of both members undergo वृद्धि.

The Maruts are wind-gods in the Rigveda and are often associated with अग्नि.

सौपर्णम्—सुपर्णस्य ( गरुडस्य ) इदम्. He was the son of विनता and is well known as the carrier of Vishnu.

देयात्—benedictive of दा ; ज्याघोषः एव मंत्रः... May the spells in the form of the noise of the bow string of Rama and—

P. 134. प्रत्यारोपय—place back. उपकरण—tools, equipment.

There is a discussion, as we know, between Chandraketu and Sumantra regarding the impropriety of fighting against an opponent namely Lava who was on foot while Chandraketu himself was seated in a chariot. Sumantra supports the view

of Chandraketu citing the authority of the Shastras as well precedents and antedecents of the Raghu family. Upon this Chandraketu gets down.

But Lava asks him not to be so punctilious, observing that he was seen to advantage seated as he was in a chariot. There does not seem to be any irony implied in the speech of Lava "अति हि नाम शोभसे रथस्थः एव कृतं कृतं अत्यादरेण". Upon this Chandraketu asks Lava to take a chariot for himself 'महामागो-पि अन्यं रथं अलं करोतु' Without giving a direct reply Lava asks सुमन्त्र to help Chandraketu to a chariot. सुमन्त्र repeats the request upon which Lava thinks that an explanation is needed and offers one saying that there could be no hesitation in making use of one's own appliances. Only he was a dweller in a forest and not accustomed to the use of chariot, implying also that he had none. There is nothing in the speech of चंद्रकेतू which can suggest that he made an offer of a chariot from his own war stores. The word 'अन्य' in 'अन्यं रथं अलं करोतु' does not imply as much. By स्वयं Lava cannot possibly have meant that he made no difference between what was Chandraketu's and his own though Chandraketu himself had suggested that 'यन्मम-तत्तैव' in V. 10. He does not take him at his word but simply suggests that he was unaccustomed to driving in a chariot. Nor can स्वेषु उपकरणेषु be taken to mean appliances belonging to (i.e. used by) क्षत्रियसः.

अनभ्यस्ता रथचर्या येषाम्—not accustomed to the use of chariots.

V. 28. अन्वयः — वयमपि न खलु एवं प्रायः क्रतुप्रतिधातिनः । कः वा इह तं राजानं गुणैः न च बहुमन्यते । तदपि तुरंगमरक्षिणां स व्याहारः अखिलक्षत्राक्षेप-प्रचंडतया न विवृतिमकरोत् खलु ।

क्रतुप्रतिधातिनः — यज्ञविधातकः — obstructors of sacrifices.

न बहु मन्यते — does not think highly ( of ); तुरंगमरक्षिणाम् — अश्व-रक्षकाणाम्.

व्याहारः ~ utterance; this refers to “योयमन्त्रः ... द्विशः” also  
 “महाराजं प्रति कुतः क्षत्रियाः .

अखिलक्षत्राक्षेपप्रचंडतया - अखिलं क्षत्रं तस्य आक्षेपः (अवमाननं) तेन प्रचंडः  
 तस्य भावः प्रचंडता तया - those words enraged me as they were  
 insulting to all क्षत्रियस. विकृति - change. (anger.)

(With N's reading 'यदिच वयमपि एवंप्रायाः कतुद्विषतामरौ'-meaning  
 'if we are of this sort towards the enemy of the haters of  
 sacrifices' we shall have to interpret एवं प्रायाः as indicating  
 love and regard even though there is no word in the context  
 to that effect.

दान्तम् - self controlled. राक्षसीवाचम् - speech fit for demons.

V. 29. उन्मत्तदृश्योः - of those that are intoxicated and braggarts.

योनिः - source. निर्वृतिः - hell “निष्क्रान्ता ऋतेः सन्मर्णादिति निर्वृतिः”  
 this couplet is in the style of सूत्रस.

V. 30. या कामं दुग्धे अलक्ष्मीं विप्रकर्षति कीर्तिं सूते दुष्कृतं दिनस्त्री तां एतां  
 मंगलानां नातरं सूरुतां वाचं धीराः धेनुं आहुः अपि च ।.

कामं दुग्धे - yields all desires. We have preferred this  
 reading to the other reading कामान् दुग्धे because it suits well  
 with the other singular words अलक्ष्मी Et. Compere “नास्मै कामान्  
 दुग्धे वादोह्यान् देवमनुष्यस्थानेषु यो वाचं श्रुतवान्भवत्यफलमपुष्पम्” (निरुक्त 1.20)

विप्र...अलक्ष्मीम् - removes misfortune. दुष्कृतं - sin.

धेनुम् - here suggest कामधेनुम्.

मूर्तम् - adje. true and agreeable. Cf 'सत्यं ब्रूयान् प्रियं यात् न ब्रूयात्  
 सत्यं अप्रियम् । प्रियं च नातुतं ब्रूयादेष धर्मः सनातनः' (मनु० 4.138)

परिपूतः - holy. N. reads परिभूत - defeated, insulted.

अभिसंपन्नम् - what is right.

आषेण संस्कारेण - with a purity of speech that belongs to the  
 sages

ऋषेः अयं आर्षः संस्कारः - grammatical accuracy (purity) Cf. स्वरसंस्कारवत्यासौ पुत्राभ्यामथ सीतया । ऋचेर्वादिचिषं सूर्यं रामं सुनिरुपस्थितः । रघु 15.76. Here मल्लिनाथ explains the संस्कार as शद्वृद्धिः when सुमंत्र uses the expression “आर्षेण संस्कारेण” he is thinking of the use of “ह, ” अभिष्टुवन्ति and the verse कामं दुग्धे Et.

व्यवस्थितविषयः — व्यवस्थितः विषयः यस्य— confined to a particular individual.

आतिप्रसंगः — excess. विरम — desist.

V. 31. The prose order is simple. ओजयित— past pass. part. from the denominative verb ओजयते. (ओजस्वी इव आचरति) — acted like a man of valour. on the वार्तिक “ओजसां सरसो नित्यं” सि. वै. remarks “ओजः शब्दो वृत्तिविषये तद्गति । ओजयते । ”

जामदग्न्यस्य ... अहंसि — निर्बन्धः — importunity, persistence.

For the encounter between राम and परशुराम see notes on “ससंभ्रम” page 14 Text.

उच्चैर्वादिः—loud boast.

V. 32. अन्वयः—द्विजानां वीर्यं वाचि, य-त्तु वीर्यबाह्वोः तत् क्षत्रियाणाम्, एतत् सिद्धं हि । जामदग्न्यः शस्त्रप्राही ब्राम्हणः । तस्मिन् दान्ते तस्य राज्ञः कास्त्रस्तुतिः

सिद्धं—settled, an admitted fact. बाह्वोर्वीर्यम्—the valour of arms.

जामदग्न्यः—परशुराम. Lava means to say that there is nothing to be proud about and boast of, if a क्षत्रिय warrior conquered a brahmin who wielded a weapon. This is the case of a professional fighting against an amateur.

सोन्मादामिव—as if with excitement. कृतमुत्तरात्तरेण—enough of repartee.

V. 33. अन्वयः—एषः संप्रति नवः कोपि पुरुषावतारः यस्य भगवान् सृष्टुर्नदनः अपि न वीरः, यश्च पर्याप्तमुवनाभयदक्षिणानि पुण्यानि तातचरितानि न वेद ।

पर्याप्ता ( पूर्णा ) सप्तभुवनस्य ( सप्तानां भुवनानाम्. समाहारः ) अभयमेव दक्षिणा यैः  
or येषु=by which ( the deeds of Rama ) the gift of safety was  
completely secured to the seven worlds.

यदिनाम.....वक्तव्यम्--need something be said ? अथवाशांतम्--  
but enough.

V.34. अन्वयः—अथवा शांतम् किं वर्ण्यते। वृद्धाः ते विचारणीयचरिताः न, तिष्ठन्तु  
सुंदरौ मथने अपि अकुण्ठयदासः ते लोके महान्तोहि । यानि खरायोधने अपराङ्मुखानि  
त्राणि पदानि आसन् अपि, यत् इन्द्रसूनुनिधने कौशलं वा, तत्रापि जनः अभिज्ञः ।

ते=स रामः the plural is used out of mock respect.

विचारणीयं चरितं येषां ते विचारणीयचरिताः नः—his conduct cannot  
stand scrutiny. Lava means to suggest that it is only his age  
that has got to be respected. तिष्ठन्तु—leave it alone. किं वर्ण्यते  
why describe, what is there to be described.

The reading हुं वर्ण्यते—shall I describe them ?

अकुण्ठं ( अग्रतिहतं ) यशः येषां. सुंदरौ=तारका. Read note on “ताटकावधे”  
( page 10 text ).

Man fighting against a woman is by itself a matter for  
shame, much more a क्षत्रीय warrior fighting a woman, is dis-  
graceful. Lava retorts by saying that Rama did this and yet  
he is to be styled great. He refers again to the manner in  
which he killed Khara. To turn one's face while fighting is  
discreditable. It implies defeat. The fact that Rama in his  
fight with Khara had to step back three paces though he kept  
facing the enemy diminishes his fame as a great warrior.  
Compare तमापतंतं संकुण्ठं कृतास्त्रो रुधिराच्छुतं । अपासर्पत् द्वित्रिपदं किञ्चित्स्वरीताविक्रमः ।  
ततः पावकसंकाशं वधाय समरे शरं । खरस्य रामो जग्राह ब्रह्मदंडमिवापरम् । ( अरण्य.  
30, 23-24. ) with the reading “अकुतोभयानि.” ( नास्ति कुतोपि भयं येषु )=  
fearless the sense is ironical.

[The reading अपराङ्मुखानि is not bad. It brings out the  
taunt of Lava more clearly. It is laid down that a क्षत्रीय  
should not retire from battle. Vide मनु VII 88.



इंद्रसूनुः—वाली, Rama killed वाली unfairly while he was engaged in a fight with सुग्रीव. Of. ततो रामो महातेजा अतिदृष्ट्वा हरीश्वरं । सशरं वीक्षते वीरो बालिनो वधकांक्षया ॥ ततो धनुषिसंधाय शरमाषीविषोपमं । पूर्या-मास तच्चपापं कालचक्रमिवान्तकः...ततस्तेन महातेजा वीर्ययुक्तः कपीश्वरः वेगेनाभिहतो वाली निपपात महातले ॥ किंकिधा 16, 32, 33, 36. वाली's rabuke is to the point. “ पराङ्मुखवधं कृत्वा कोत्र प्राप्तः त्वया गुणः । यदहं युद्धं संरब्ध-स्त्वत्कृते निधनं गतः ॥ (किंकिधा. 17. 16.) war morality in ancient India required a warrior not to attack another while he was engaged in fighting with a third person “नायुध्यमानं पश्यन्तं न परेण-समागतम् (मनु VII 62).

There are very few acts throughout the career of Rama which are open to criticism. Lava has selected the very three actions which can not reasonably be defended and his attack on Rama is pointed and unanswerable. This verse is referred to in दशरूपक under द्रव (गुरुतिरस्कृति) क्षेमेन्द्र questions भवभूती's sense. of propriety on this very ground. He thinks that भवभूति erred in laying stress on the weak spots in the career of his hero. Compare—अप्रधानस्य रामसूतोः कुमारलवस्य परप्रतापोत्कर्षासहृदिष्णोवीर रसोद्दीपनाय सकलप्रबंधजीवितसर्वस्वभूतस्य वीररसस्य ताडकादमनखररणापसरणअन्यरणसंसेक्तबालि-द्वयपादनादिजनविहितापवादप्रतिपादनेन स्ववचसा कविना विनाशः कृतः इत्यनुचितमेतत्.” This is also condemned by साहित्यदर्प., (VI) यत्स्यादनुचितं वस्तु नायकस्य रस-स्य वा । विरुद्धं तत्परित्याज्यमन्यथा वा प्रकल्पयेत् ॥ अनुचितमिति वृत्तं यथा रामस्य छद्मना बालिवधः । तच्चोदात्ताराधवे नोक्तमेव । वीरचरिते तु वाली रामवधार्थमागतो रामेण हतः इत्यथाकृतः ।

तातापवादभिन्नमर्याद—तातापवादेन भिन्ना मर्यादायेन who has committed a breach of manners 'by reviling my father. प्रगल्भसे brag.

भ्रुकुटीमुख—“कोवप्रयुक्तश्रुभंगयुक्तवदनः” frownig face.

The reading भ्रुकुटीधरः— is better.

**P. 138.V.35.** This line occurs in महावीरचरित Act II. स्फुरितं has been inflamed. अन्वयः—आकृतजोवेपथुः चूडामंडलबंधनं तरलयति। स्वयंकोकनदच्छदं किंचितसदृशे नेत्रे स्वयं रज्यतः। अक्रांडतांडवितयो भ्रूयोः भगेन वक्त्रं उत्कटलांछनस्य चंद्रस्य कमलस्यच कान्तिं धरोः।

चूडामंडलबंधनं चूडामंडलस्य (शिखासंग्रहस्य) बंधनं (ग्रंथि) तरलयति। दोलयति the knot of the collected hair.

तरलयति denominative verb from तरल (adj). वेपथुः—tremor किंचित्—can be connected either with सदृशे or रज्यतः

कोकनद—“रक्तोत्पलं कोकनदं” (अमर) कोकाः चक्रवाकाः नदन्ति अस्मिन् तस्य च्छदः पर्णम् ‘दलं पर्णच्छदः पुमान्’ (अमर)

रज्यतः—become red. कान्तिः lustra, beauty.

अक्रांडतांडवितयोः— that begin to dance all of a sudden.

भगेनः—by the knitting. उत्कटं लांछनं यस्य— the spot on which is prominent उद्भ्रांताः भृगाः यस्मिन्—on which the bees are hovering.

The knitting of the eyebrow was caused by the anger roused in them. Their handsome round faces are compared to the moon, with the dark spot prominently visible and to the white lotus with the dark bees hovering over. विमर्दक्षमां—fit for fighting.

End of Act V.



## ACT. VI

The scene of the Act has not changed. It is the same as that of the Vth Act: namely the vicinity of the hermitage of Valmiki. The incidents follow closely upon those narrated in the last and the Vishkambhaka (interludes) serves the purpose of keeping the audience informed of the progress of the fierce combat that was raging between prince Chandraketu and prince Lava. The device of an interlude is resorted to in conformity with the rules laid down by Bharat. The rules prohibit certain incidents from being represented on the stage to save the tender susceptibilities of the audience from being oppressed. Compare युद्धं राज्यभ्रंशो मरणं नगरोपरोधनं चैव । प्रत्यक्षाणि तु नाङ्के प्रवेशकेः संविधेयानि ॥ (नाट्यशास्त्र 18. 19).

The characters taking active part in the Act are Vidyadhara and his wife, Lava, Chandraketu, Kusa and Rama.

The pair of Vidyadharas describe the progress of the battle as they observe it from above, seated in an aerial car. There is an attempt on the part of the author to give the description a realistic touch; but the descriptions contain the usual exaggerations. The weapons used are the same conventional fire-producing and rain pouring missiles. We are given to understand that the fight has developed into a single combat between Lava and Chandraketu. If this is so one fails to understand the property of the use of rain a missile which is so powerful as to involve; as it were, the whole universe. There is no plan, no method, no strategy, no other weapons except the bow and the arrow. Such descriptions are not likely to appeal to anybody except those who are most ignorant and credulous. The Vidyadharas announce the arrival of Ramachandra and exit from the scene. At the desire of

Rama fighting is suspended and Chandraketu introduces Lava in the most endearing terms to Rama. While describing the feelings of Rama the author shows great insight into human nature and the language employed is also suitable to the sentiment. Rama was greatly curious to know how Lava came to be initiated into the use of the Jrimbhaka missile. In the meantime Kusa arrived on the scene of the battle, straight from the hermitage of Bharat where he was sent by Valmiki with the dramatised portion of Ramayan.

Rama notices the startling resemblance of the features of the two boys with his own and those of Sita. This leads to a conversation which is painful to Rama on account of its associations. In the meanwhile the arrival of वसिष्ठ, अरुंधती, वाल्मीकि, जनक and कौसल्या is announced from behind the curtain. The feelings of Rama on the occasion are most pathetically and vividly described.

P. 140. विद्याधरः—a semidivine being, विद्याधरा जीमूतवाहना-  
दयः, खड्गगुटिकांजनादि विद्याधारिणश्च (क्षीरस्वामी).

अकांडकलहप्रचंडयोः—अकांडे (अकस्मात्) कलहः तेन प्रचंडयोः

उद्योतितक्षत्रलक्ष्मीकयोः—उद्योतिता क्षत्रलक्ष्मीः ययोः or याभ्याम्  
Who have displayed to the utmost a warlike spirit.

अत्यद्भुतोद्भ्रान्तदेवासुराणि—अत्यद्भुतेन उद्भ्रान्ताः देवासुराः येषु.  
Whose deeds confound, with amazement, gods and demons.

V. 1. अन्वयः—रणत्करणझंझणत्क्षणिताकिंकिणीकं गुणाटनीकृतकरालकोलाहलं  
(अतएव) गुरुध्वनत् धनुः वितत्य शरान् किरतोः शरयोः भूवनभीमं विचित्रं पुनः अविरतं  
आयोधनं अभिवर्धते ।

रणत्करणेन झंझणन्त्यः क्षणिताश्च किंकिण्यः यस्य—The small  
bells of which are jingling and resounding with the twanging  
noise.

**गुणाटनी**—(धनुषः कौटिः) तथा कृतः करालः कोलाहलः यस्मिन्—In which there is a fierce noise made by the ends of the bow which is made still more fierce (गुरुध्वनत् or ध्वनन् गुल्लुणः यस्य सा, गुणाटनी तथा कृत Et.).

**विचित्रः**—adj.—wonderful. V.L. अविरतस्फुरचंडयोः—Whose locks are incessantly fluttering.

V. 2. अन्यथः—द्वयोरपि विचित्राय मंगलाय आमन्ददुन्दुभेः स्तनयित्लोरिव दुम-दुमायितं विजृम्भितं च । द्वयोरपि...मंगलाय—for the manifold welfare of both (चंद्रकेतु and लव )

दुमदुमायितम्—beating. जृम्भितं—has increased ; appeared.

In the reading “विजृम्भितं च दिव्यस्य दिव्यस्य,” would be connected with दुन्दुभेः. It is customary to represent the beating of celestial drums when any thing splendid is being enacted on the earth.

प्रवर्तताम्—(पुष्पनिपातः) The short syllables and alliteration in the lines correspond with the sense and action indicated e. g. quick showering of flowers.

**अनवरतम्**—incessantly.

**अविरल...संहतिः**—अविरलं मिलिता विकचानां (प्रफुल्लानां) कनककमलानां कंपनीया (मनोहरा) संहतिः यस्मिन्—in which there is a charming collection of full-blown gold lotuses that have been closely strung together.

**अमर...सुंदरः**—अमरतरुणां (कल्पवृक्षाणां) तरुणाः (नवाः) मणिसदृशाः मुकुलाः तेषां निकरः (समूहः) तस्य मकरंदेन सुंदरः—Charming on account of the honey in the bunch of fresh buds of the celestial trees resembling jewels.

**अकण्डाविस्फुरित...कडारं**—अकण्डे विस्फुरिता विद्युन् तस्याः छटाः ताम्बि कडारः—tawny on account of the streaks of lightning that flashes all of a sudden.

V. 3. अन्वयः—तत् किं नु खलु ललाटस्थ नीललोहितचक्षुषः त्वष्ट्रयंत्रभ्रमि-  
भ्रान्तमार्तडज्योतिरुज्ज्वलः पुटभेदः अद्य ( वर्तते or जातः )

ललाटस्थ...चक्षुषः—ललाटस्थं यत् नीललोहितस्य (रुद्रस्य) चक्षुः हरस्य तृतीयं नेत्रं  
तस्य of thee ye on Shiva's fore head (the opening of the eye-lids).

त्वष्ट्रयंत्र...उज्ज्वलः—त्वष्टुः ( विश्वकर्मणः ) यंत्रं तस्य भ्रम्या भ्रातः मार्तडः  
( सूर्यः ) तस्य ज्योतिरिव उज्ज्वलः—brilliant like the effulgence of the sun  
that was revolved on the whet-stone of the architect of gods.

The reference is to a story about the daughter of त्वष्ट्र  
named संज्ञा who was married to the sun. She could not bear  
the light of the sun, त्वष्ट्र wishing to reduce the brilliance of the  
sun held him on his grinding wheel and reduced him by  
about one eighth of his original size, But of this waste mate-  
rial he prepared the wheel (चक्र) of Vishnu, the trident of Rudra  
and other weapons of the gods. Compare:—

“भ्रमिमारोप्य सूर्यन्तु तस्य तेजो विशातनम् । कृतवानष्टमं भागं न व्यशातयताव्यम् ।  
यत्सूर्यात् वैष्णवं तेजः शातितं विश्वकर्मणा ।...त्वष्ट्रेव तेजसा तेन विष्णोश्चक्रमकल्पयत्  
त्रिशूलंचैव रुद्रस्य शिविकां धनदस्य च ॥ शक्तिं गुह्यस्य देवानामन्येषां च यदायुधम् ।”  
( विष्णुपुराण III 2-1-12 ) also compare आरोप्य चक्रभ्रममुण्णतेजारस्त्रेष्ट्र-  
यत्नोल्लिखितो विभाति (रघु VI ३२).

नीललोहितचक्षुषः—नीललोहितः—शिवः (नीलः कंठे लोहितश्चक्षुः शो अतो नील-  
लोहितः)

The third eye of Shiva is supposed always to be closed  
except when the wrath of Shiva is roused which is capable of  
burning the whole universe Cf. “क्रोधं प्रभो संहार सहरे ति यावत्तिरःखे  
मरुतां चरन्ति तावत्सवान्निर्भवेनेत्र जन्मा भस्मावशेषं मदनं चकार.” (Kumar III).

Here two similes are mixed up. As a result of the fire  
missile in action the whole sky looked illuminated as if by the  
opening of the third eye of Shiva which again was as bright  
as the sun rubbed on the grinding wheel of the divine architect,

जातक्षोभण—जातः क्षोभः यस्य who was provoked.

अप्रतिरूपम्—unequalled. आम्रेयं—presided over by अग्नि.  
अग्निः देवता अस्य इति आम्रेयम्—according to अमेर्दक् (पा. ४. २. ३३).

अग्निच्छरासपातः—the pouring of fire in streaks.

V. 4. अन्वय—अवदग्धकर्तुरितकेतुचामरैः विमानमंडलैः अपयातमेवहि । नव-  
किंशुकद्युतिसविभ्रमः शिखी इमांघ्रजां शुकपटावलीं दहति ।

अवदग्धानि—कर्तुरितानि (चित्रितानि) केतुचामराणि येषां (केतवः चामराणिच  
or केतुषु चामराणि)—the chowries and banners of which were  
slightly burnt and rendered variagated. “चित्रं किमीर कल्पां  
शबलैताश्च कर्तुरे ” (अमर)

अपयातमेवहि—have already departed. The idea is that the  
fire produced from the fire-missile of चंद्रकेतु had the effect of  
driving away the celestial beings that were observing the fight  
from their aerial cars.

The reading वर्वरित—producing a murmuring sound.

घ्रजांशुकपटावलीम्—the row of flag cloth attached to the banner-  
posts.

नवकिंशुक...विभ्रम—नवं किंशुकं तस्य द्युतिः तथा समानः विभ्रमः यस्य— which  
resembles the splendeur of a fresh किंशुक flower.

शिखी—fire, किंशुक flower is red and hence the comparison.

The reading “दधति घ्रजांशुकपटां चलेष्विमाः क्षणकुंकुमच्छुरणविभ्रमं  
शिखाः” these flames of fire bear resemblance to the application  
of saffron for a moment on the skirts of the pieces of cloth on  
the banner posts. क्षणं कुंकुमस्य छुरणं तस्य विभ्रमः तम् छुरणम्—besmear-  
ing. The word पट is superfluous. The idea is that the flames  
coming in contact with the banners give them the appearance  
of those that are dyed in saffron.

**प्रवृत्तः-उषर्वुधः-उचंडः...** गुरुः - उचंडः वज्रखंडावस्फोट-तद्वत् पटुः ( तीक्ष्णः )  
 रवः येषां ते—पटुरवाः स्फुलिगाः तैः गुरुः - which is fierce on account of  
 the sparks that are emitted with a sharp sound resembling the  
 awful splitting of the thunderbolt.

**उत्तालतुमुल....** - भैरवः - उत्तालः तुमुलः लेलिहानाः उज्ज्वलः ज्वाला तेषां  
 संभारः तेन भैरवः उत्तालः - उद्गतः तालात् .

**लेलिहान** - present part. of the frequentative base of लिह्  
 ( licking-everything )

**भैरव** — terrible. संभारः — mass. उज्ज्वल — bright, उत्ताल —  
 unrestrained.

**तुमुल** - fierce. The whole compound means=terrible on  
 account of the mass of flames that are unrestrained, fierce  
 all embracing (लेलिहानाः) and bright.

**उषर्वुध** - उषसि बुध्यते इति - that is kindled at dawn; i. e. fire.

[ The reading ' उत्सर्पिस्फुलिग गुरुः ' -is not bad. उत्सर्पिन्- rising.  
 Another reading is पटु रटस्फुलिगगुरुः — terrible on account of the  
 sparks that creak as sharply Et. संतापः - heat.

N. reads अंशुकेनाल्लय - covering with garment. ] .

P. 142. **विमल...मांसलेन** - विमल - (अनवद्य) pure. मसृण (अपरुषः)  
 soft=स्पर्शेन ( by the touch ) of my lord's body that is ( at once )  
 cool, pleasing, soft and fleshy like pure pearls.

**आनंदमंद...लोचनाया** - आनंदेन मंदे ( मुकुलिते ) धूर्णमाने-( rolling )  
 लोचने. यस्याः — whose unsteady eyes are made dull by joy and  
 are closed.

**अध्वादितः** - felt partially. अंतरित - disappeared.

[ N. reads आनंदसंदलितधूर्णमानवेदनाया - " whose pain that made  
 her stagger was dispelled by joy. "]

V. 5. This verse is the same as that in Act. II. 19.



अविरल...मंडितैः—अविरला विलोला घूर्णमाना विद्युलता तस्याः विलासैः मंडिताः तैः।

मंडिता - adorned. विलास - sportive movements. अविरल - thick, विलोलघूर्णमान = flashing and rolling. - adorned by the sportive movements of lightening that is thick, flashing and rolling.

अवस्तीर्यते - is covered. नभोगणम् - नभ अंगणमिव.

मत्तमयूरकंठश्यामलैः — मत्तः ( संजातमदः ) यः मयूरः, तस्य कंठः इव श्यामलैः

वारुणास्त्रप्रभावः - वरुणः देवता अस्य इति - वारुणम् according to साऽस्य देवता ( पा० 4.2.24, ) वरुण is described as the presiding deity of waters in Rigveda Cf. “यासां राजा वरुणो यातमव्ये ...ताआपोदेवीरिह मामवन्तु ” ॥ ( ऋग्वेद VII 49.3 )

अविरलं (निरंतरं) यथा तथा प्रवृत्तानि प्रवृत्तानि यानि वारिधारासहस्राणि तेषां संपातैः प्रशान्तम् ( लब्धप्रशमम् ) न विरल - अविरल.

सर्वमतिमात्रं दोषाय -The verb भवति is understood. Leaving the verb to be understood is very common in the Bengali language. For the idea compare - “सीते पर्याप्तमेतावद्भर्तुः स्नेहः प्रदर्शितः। सर्वत्रातिकृतं भद्रे व्यसनायोपकल्पते । ( सुंदरकांड 24.21 )

भूतजातं प्रवेपते — निखिलं जगत् कंपते — the whole world is shaking.

प्रलयवातावली...नद्धं — प्रलये वातावलिः तया क्षोभः तेन गंभीरं यथा तथा गुलगुलायमानाः मेघाः तैः मदुरः ( निवेडः ) अंधकारः तेन नीरंध्रं यथा तथा नद्धं इव.

गुलगुलायमान - present part. of an onomatopoetic word.

प्रलयवातावली—winds at the time of प्रलय ( world-destruction)

नीरंध्रं—without any means to escape; नद्धम्—bound.

अंधकार—darkness; मेदुर—intensified; मेघैः by the clouds; गुलगुलायमानाः—That produce a deep rumbling noise; प्रलयवातावलिक्षोभ—agitation due to the stormy winds at the time of world destruction.

**एकवार...निवर्तमानम्**—एकवारं विश्वस्य असनं तेन विकटं विकरालं कालस्य मुखं कंदर इव तस्मिन् विवर्तमानं इव. विकटं विकरालं कालस्य मुखं—cavernlike mouth of death that is very terrible and wide open for devouring at one time (एकवार) the whole universe (विश्व). तस्मिन् विवर्तमानं—as if rolling in the mouth Et.

[ The reading कालकंठमुख—रुद्रमुख. ]

**युगान्त...निविष्टं**—युगान्ते या योगनिद्रा तस्यां निरुद्धनि सर्वद्वाराणि येन सः नारायणः तस्य उदरे निविष्टमिव—as if put in the belly of नारायण (नारायणो-दरनिविष्टमिव) who has stopped the operation of all senses of his body (निरुद्धसर्वद्वार) in his Yogic trance (योगनिद्रा) at the end of the cycle of years (युगान्ते). युगान्त—कल्पान्त—see notes on कल्पान्त Cf. युगांतकालप्रतिसंहृतात्मनो जगंति यस्यां सविकाशमासत (शिशुपाल).

V. 14. The sleep of Vishnu corresponds with the merging of the universe in ब्रह्म and the period of the continuance of the creation with the wakening period of Vishnu. Compare—यदास देवो जागर्ति तदेदं चेष्टते जगत् । यदास्वपिति शांतात्मा तदासर्वं निमीलति (मनु 1. 52)

**योग** is defined as चित्तवृत्तिनिरोधः Compare—अमुं युगान्तोचितयोग-निद्रा संहृत्य लोकान्पुरुषोऽ धिरोते । (रघु XIII 6.). [N. reads भूतं विपद्यते—the world dies. स्थाने—at an opportune moment or rather at the right moment; has done what exactly is the thing to do.]

**वायव्यः—वायु देवता अस्य** इति according to “वाय्वृतुपित्रुपसो यत्” (पा. 4. 2. 31) ईरितम्—discharged.

V. 6. अन्वयः—विद्याकल्पेनमरुता भूयसामपि मेघानां, विवर्तानां ब्रह्मणि इव कापि विप्रलयः कृतः

**विद्या**—The word विद्या here signifies right knowledge; spiritual knowledge. विद्याs are regarded as four आन्वीक्षिकी त्रयीवार्ता दंडनीतिश्च शाश्वती (Kamandaka). To these four मनु adds the fifth आत्मविद्या. But the usual number of Vidyas is stated to be fourteen i. e. the four Vedas, the six Angas, Mimansa, Tarka or Naya and Puranas.

मरुता (वायुना) भूयसामपिमेधानां कापिविप्रलयःकृतः—the clouds though many, have been dispersed by the wind कपि (somewhere)

विद्याकल्पेन—resembling correct knowledge. The affixes कल्प, देश्य and देशीय are added in the sense of “a little less than; ईषदसमात्पौ कल्पदेश्यदेशीयरः (पा.5. 3. 67)

ब्रह्मणीव विचर्तानाम्—just as illusary appearances are dissolved in ब्रह्म by right knowledge. Refer to notes on V. 47 Act III. For a fuller treatment of विवर्तवाद read introduction.

संभ्रमोत्क्षिप्त...अंचलः—संभ्रमेण उत्क्षिप्तः करः तेन भ्रमितं उत्तरीयस्य अंचलं येन—who waved the skirts of his upper gramant with his hand that was raised up hurriedly. The gesture is intended to make the boys desist from fighting,

मधुर....व्यापारः—मधुरं स्निग्धं च वचनं तेन प्रतिषिद्धः युद्धव्यापारः येन—Who prohibited the warlike efforts by his pleasing and affectionate words.

कुमारयोः अंतरे—between the two boys.

एष शंबूकवधात् प्रतिनिवृत्तौ रघुपतिः—After killing शंबूक. From this statement it is clear that th interval between the events of the second Act and the VI must be very short.

P. 144. V. 7. अन्वयः—महापुरुषसंगादितं निशम्य तद्गौरवात् समुपसंहृतसंग्रहारः लब्धः शान्तः, चंद्रकेतुः प्रणतः एव च । सुतसंगमनेन राज्ञः कल्याणमस्तु ।

संगादितम्—past pass. part. used as a noun according to ‘नपुंसकेभावैक्तः (पा. 3. 3. 114). = Speech, words. तद्गौरवात्—तस्मिन् (महापुरुषे) गौरवं (आदरः) तस्मात् = out of respect for the great man.

समुपसंहृतसंग्रहारः—समुपसंहृतः संग्रहारः (युद्धं) येन—that stopped fighting.

The reading ‘शब्दं महापुरुषसंविहितं,’ means—words used by a great personage.

मिश्रविष्कम्भकः Vide notes on विष्कम्भक of Act II and Act IV.

V. छ. अन्वयः—दिनकरकुलचंद्रचंद्रकेतो सरभसं एहि, दृढं परिष्वजस्व । नव तुहिनशकलशीतलैः अंगैः मम अपि चित्तदाहः शमं उपयातु ।

The associations of the moon, except to lovers, are those of soothing and delight. Chandraketu is described here as the moon of the sun's family. The selection of words is intended to produce a picturesque effect.

सरभसम्—quickly. “रभसो वेगहर्षयोः”.

तुहिनशकलशीतलैः—Cool like a piece of snow.

ममापि—अपि is used for emphasis. Rama means to say that the touch of Chandraketu would prove soothing even to him, tormented as he is.

The first line gives rise to a figure known as लाटानुप्रास. It occurs when the same word is repeated in a sentence in the same sense but in a different context. It is defined as शाब्दस्तु लाटानुप्रासो भेदे तात्पर्यमात्रतः (काव्यप्रकाश). उद्धट's definition slightly differs from the one we have quoted. His illustration however is interesting—कचिदुत्फुल्लकमला । कमलभ्रान्तषट्पदा । षट्पदकाणमुखरा मुखरस्कारसारसा ॥

उत्थाप्य—having helped him to rise from his posture of lying prostrate at his feet as a mark of respect.

दिव्यास्त्रधरदेहस्य—दिव्यास्त्रधरः देहः यस्य.

लाभाभ्युदयेन—लाभः एव अभ्युदयः तेन—having the good luck to secure (a friend in लव).

अत्यद्भुतक्रियस्य—अत्यद्भुता क्रिया यस्य—whose deeds are wonderful.

अनरालसाहस—अनराल—अकुटिल साहसं यस्य—Who is valourous and straight-forward.

The reading महावीरप्रकांडम्—Means, 'this pre-eminently great warrior'. प्रकांडः or प्रकांडम्—the trunk of a tree. At the end of a Compound it is employed to show "pre-eminence". दिष्ट्या—fortunately.

**अतिगंभीर...आकृति**—अतिगंभीरा मधुरा कल्याणी च आकृतिः यस्य.—whose form is dignified, lovely and auspicious.

**V. 9. अन्वयः**—लोकान् त्रातुं अस्त्रवेदः कायवान् परिणतः इव । ब्रह्मकोषस्य गुप्त्यै क्षात्रौ धर्मः तनुं श्रितः इव । सामर्थ्यानां समुदायः गुणानां संचय इव वा । जगत्पुण्य-निर्माणराशिः आविर्भूय स्थित इव.

**लोकान् त्रातुं**—विश्वस्यरक्षायै अस्त्रवेदः धनुर्वेदः, कायवान्-मूर्तिमान् परिणतः इव.

He is the science of missiles manifesting itself in a bodily form for the protection of the universe.

**क्षात्रा...गुह्यै**. ब्रह्मैव कोषः, ब्रम्हन् may mean either Vedas or Brahmanas, but not the supreme reality. The kind of protection that क्षत्रियस्य can give is from external enemies. वेदस्तत्त्वं तपो ब्रह्म ब्रह्मा विप्रः प्रजापतिः ( अमर ). The क्षत्रियस्य were a warrior caste whose duty it was to protect life and property from all kinds of enemies. Note संग्रामेश्चतुर्वर्तित्वं प्रजानां चैव पालनम् । शुश्रूषा ब्राह्मणानां च राज्ञां श्रेयस्करं परं ॥ मनु.

We can also construe तनुंश्रितः both with सामर्थ्यानामिव समुदायः and गुणानां संचयो वा each separately or treat the whole line as an independent statement. समुदाय — collection.

**जगतः पुण्यनिर्माणं** (पुण्यकर्माणि) तेषां राशिः . निर्मायन्ते इति निर्माणं — aggregate of the holy actions of the worlds.

**आविर्भूयस्थितः** — manifesting themselves in a bodily form.

Some commentators have explained this as; "पुण्यैर्निमीयन्ते इति पुण्यनिर्माणानि पुण्यफलानि इत्यर्थः "कुल्यल्युटो बहुलम्" इति कर्मणि ल्युट् । भोजनाः शालयः इति कज्जगतां पुण्यनिर्माणानि जगत्पुण्यनिर्माणानि तेषां राशिः इति । This verse is repeated in महावीर II. 41.

पुण्यानुभावदर्शनः - पुण्ये अनुभावदर्शनं ( अनुभावः दर्शनं च ) यस्य—whose majesty and sight are holy.

V. 10. construe; — in continuation of अहोपुण्यानुभावदर्शनोऽयं महापुरुषः ” आश्वासस्नेहभक्तीनां महत् एकं आलंबनम्. प्रकृष्टस्य धर्मस्य मूर्तिसुंदरः प्रसाद इव.

आश्वासः—consolation, assurance (of safety). भक्तिः—devotion. आयतनं — support, abode.

On Rama all rely for safety; all love and adore him.

The reading आश्वास इव भक्तीनां does not give good sense.

मूर्तिसुंदरः - lovely in form. प्रसाद - favour. प्रकृष्टस्य धर्मस्य इव—of supreme righteousness. It means he is the favoured creation of righteousness or righteousness itself in the most attractive bodily form.

The reading मूर्तिसंचरः ( मूर्त्या संचर यस्य ) means “ walking about in a bodily form. Read the description of विश्वामित्र in महावीर 1.10 which runs as follows तुरीयो ह्येष मेध्याग्निराम्नायः पंचगोपि वा अथवा जंगमं तीर्थं धर्मोवा मूर्तिसंचरः ।

P. 146. V. 11 अन्वयः - विरोधो विश्रान्तः । निर्वृत्तिधनः रसः प्रसरति । तत् औद्धत्यं कापि ब्रजति । विनयः मां प्रवृहयति । अस्मिन् दृष्टे किमिव ज्ञातिरिति परवानस्मि । यदिवा तीर्थानामिव महतां कोऽपि महार्घः अतिशयोहि ।

विरोधः - वैरं, विश्रान्तः - निवृत्तः - hostility has ceased.

निर्वृत्तिधनः रसः - निर्वृत्त्या ( सुखेन ) धनः - निरंतरं पूर्णः - a deep feeling of bliss.

प्रसरति - spreads over me. औद्धत्यं - उद्धतस्य भावः - insolence.

प्रवृहयति - ( प्रवृहं-नम्रं करोति ) denominative verb from प्रवृह. ज्ञातिरिति - suddenly.

**परवानस्मि** - I am overcome. यदि वा - or. महाधर्मः - महान् अर्थः (मूल्यं) यस्य - great value. तीर्थानां - of holy places. This verse is cited as an example of शक्ति by दशरूपक. एकपदे एव—all of a sudden. अयं refers to लव.

**उपस्नेहयति** - a denominative verb.

अथवा स्नेहश्च निमित्तसव्यपेक्षः इति विप्रतिषिद्धं एतत् - or love and dependence (on some assignable external cause) are a contradiction in terms. सव्यपेक्षः - व्यपेक्षयासह, निमित्तस्य सव्यपेक्षः (सापेक्षः) निमित्त is either external or internal. Here of course external cause is what is meant.

Rama could assign no external reason for the love he felt for Lava. Upon reflection he observes that it is not always that the feeling of love is excited by external causes. On the contrary, he says, that no external stimulus is needed at all. Love is no love if it stands in need of any external cause. It would then be selfish or interested love. This sentiment is developed in the next verse and expressed exactly in the same words as these in Malati Madhav. Upon this जगद्धर remarks "स्नेहत्वमौपाधिकत्वं चेत्येतद्धर्मद्वयमेकत्रधर्मिणि विरुद्धं इत्यर्थः ।

**V. 12.** अन्वयः—आंतरः कोपि हेतुः पदार्थान् व्यतिषजति, प्रीतयः खलु बहिरुपाधीन् नहि संश्रयन्ते । पतंगस्य उदये पुंडरीकं विकसतिहि, हिमरश्मौ उद्गते चंद्रकांतः द्रवतिच ।

**आंतरः कोपि हेतुः**—some internal unknown cause. पदार्थान् व्यतिषजति = binds things together. व्यतिषजति - present of संज्. 1 Pass. with. वि and अति. On 'आंतरः कोपि हेतुः' त्रिपुरारि remarks "आंतरः गूढः कार्यैकसमधिगम्यः कोपि इदंतया निरूपयितुमशक्यः ।

**बहिरुपाधीन्** - external causes. न संश्रयन्ते - do not depend upon (rest) This general proposition is followed by two particular ones (विशेष). पतंगस्य - सूर्यस्य. of the sun. पतंग - the sun. Compare "पतत्पतंगप्रतिमस्तपोनिधेः पुरोऽस्ययावन्नभुवि व्यल्ययत्" (शिष्टपालः)

**हिमरश्मौ उद्गते** - चंद्रे उदिते सति । जगद्धर comments on this as follows;—

तथाच तीक्ष्णकरोदये क्षेमलकमलदलविकासात् अमृतकरोदये पाषाणदारणाच्च सहज-  
सिद्ध एव हेतुः । इह किं बाह्यकारणं दृश्यते । तद्वत् प्रकृतेऽपि स्वाभाविक एव स्नेहः इति  
भावः ।”

This verse gives rise to a figure of speech called अर्थांतरन्यास.

**धर्मतः तथैव** - as duty would have it. Lava's argument is that if Chandraketu stands in the relation of a son to Ram-chandra, himself being a friend of Chandraketu, he must pay the same respect to Rama that Chandraketu would.

**एवं व्यपदेशभागिनः** - entitled to be so designated. एवं व्यपदेशस्य तात्परादा इति शब्दस्य भागः अस्ति येषां इति -

**सोह्लासम्** - उल्लासः - joy. सुप्रभातमय - This is an auspicious day that dawned upon me in that I see this king.

**अपरिश्रुथं** - closely.

V. 13. परिणतकठोरपुष्करगर्भच्छदपीनममृणसुकुमार-चंद्रचंदननिसिस्यंदजडः तव स्पर्शः नन्दयति ।

**परिणत...** परिणतं (विकसितं) तत् कठोरं (पूर्णावयवं) पुष्करं (पद्म) तस्य गर्भच्छदः (आंतरदलं) इव पीनः (स्थूलः) ममृणः सुकुमारश्च = delicate (सुकुमार) soft and fleshy like the inner full-grown leaf of a fully opened lotus.

**चंद्र...जडः** चंद्रचंदनयोः यः निस्यंदः (क्षरणं)=चंद्रिकाघृष्टचंदनं च स इव जडः— as cool as moonlight and sandal juice,

मया आयुधपरिग्रहः कृतः— but fool as I am I took up weapons to injure him. एभ्यः द्रोक्षुम् according to “कुधदुहेर्घ्यासूयार्थानां यं प्रति कोपः” (पा. १. ४. ३७).

The reading “एभ्य एवाभिद्रुग्धमज्ञेन यदायुधपरिग्रहं यावदध्यारूढो दुर्योगः” would mean “Being a fool I acted enimically towards him so far as to take up arms against him. दुर्योग must be explained



as an unfortunate coincidence which is rather far fetched. Again अभ्यः अभिदुग्धम् is ungrammatical since कुध and दुह when preceded by a preposition govern the accusative and not the dative according to कुधदुहोरूप सृष्टयोः कर्म (पा. १. ४. ३८) मृष्यतु—forgive. बालिशता—foolishness.

P. 148. आविष्करणं—Manifestation. वीरायितं—वीरवत् आचरितं—past pass. part of वीरायते.

V. 14. अन्वयः—तेजस्वी प्रसृतं अपरेषां तेजः न प्रसहते । स तस्य प्रकृति-नियतत्वात् अकृतकः स्वः भावः । देवो दिनकरः यदि मयूखैः अश्रान्तं तपति आप्रेयोयावा निकृत इव किं तेजांसि वमति । प्रकृति नियतत्वात्—प्रकृत्या नियतत्वात्—नियत—settled, fixed, अकृतकः न कृतकः not artificial or assumed but natural; necessitated by nature. स्वः भावः—peculiar character or nature. The idea is that a spirited person should not bear the arrogant manifestation of anothers' valour is his inborn characteristic.

अश्रान्तम्—adv, incessantly.

मयूखैः...वमति. In support of the general statement contained in "न तेजः" the author cites the behaviour of a fire stone when exposed to the sun. This is an apt illustration, Whether there exists a stone of this kind or not is not to be questioned. It is a poetic convention. Besides the firestone may be some kind of microscope. This verse is an instance of the very common figure of speech known as अर्थातिरन्यास. We don't think that there is any such suggestion as the deriving of valour from Rama on the analogy of the firestone deriving its lustre from the sun.

आप्रेयोयावा=अग्न्युत्पादकसूर्यकांतमणिशिला. For the idea compare:—

“यदचेतनोऽपि पादैः स्पृष्टः प्रज्वलति सवितुरिनकांतः । तत्तेजस्वापिरुषः परकृत निकृतिं कथं सहते ” । [भर्तृहरि] Also compare:—

“किमपेक्ष्य फलं पयोधरान्धनतः प्रार्थयते मृगाधिपः । प्रकृतिः खलु सा महीयसः सहते नान्यसमुजतिं यथा (किशो II 21)

अमर्षः—intolerance Compare अमर्षश्चेत्येन जनस्य जंतुना न जात हार्देन न विद्विषादरः ।

प्रियवयस्य... स्तंभितानि—प्रियवयस्येन नियुक्तं (employed) जुम्भाकास्त्रं तेन निष्कम्पं यथा तथा. स्तंभितानि=that were paralysed by the jrimbhak missile so as to be motionless.

संह्रियताम् from संहृ to withdraw. Compare “क्रोधं प्रभो संहृ संहरेति” (कुमार)

निर्व्यापाराणि च तानि अतएव विलक्षितानि— that cannot exert themselves.

विलक्षितानि—dismayed, “विलक्षो विस्मयान्विते” (अमर).

When Rama arrived on the scene the exact situation was made known to him by Chandraketu : Lava was introduced. Rama asked Lava to withdraw the जुम्भक missile and Chandraketu to go and inspire confidence in the troops by his presence and assurances of victory. The fighting was suspended and nobody knew at this stage whether it would have to be renewed. To ask chandraketu to go and take his place with the army was the most natural thing to do under the circumstance. True that the possession of the secret of the Jrimbhak missile by Lava excited curiosity in Rama and he could have got more information from Lava himself. There was nothing however that Rama wished to say to Lava or hear from him that Chandraketu should not know. We don't think, as some annotators do, that the sending away of Chandraketu is a clever device employed by the author to leave Rama and Lava alone.

प्रणिधानं—meditation. नाटयति—gesticulates.

सहस्यप्रयोग संहाराणि—रहस्येन सह-सहस्यौ प्रयोगसंहारौ गैषां—the discharge and withdrawal are a secret.

अस्त्रायवन्तिः—have a tradition of their own.

V. 15. This verse is repeated from the first Act.

एतन्मंत्रपारायणोपनिषदं—एतेषां (अस्त्राणां) मंत्राः तेषां पारायणं (thorough study) तस्य उपनिषत् (रहस्यं)—The secret of the special study of the mantras connected with the weapons.

दरसहस्रसंवत्सरांतिवासिने—सहस्रात् पराः परःसहस्राः संवत्सराः तान् अंतेवासी तस्मै—to one who was his disciple for a thousand years and more.

गुरुपूर्वानुक्रमः—( This is ) the order of succession as regards its teachers.

प्रकृष्टपुण्यपरिपाकोपादानः—प्रकृष्टं पुण्यं तस्य परिपाकः उपादानं ( कारणं ) यस्य—The results of great merit being the cause. Cf. “युष्मत्प्रसादोपादान एवैष महिमा ” ( see page 46 Text).

The दांडायन referred to must be the same disciple of Valmiki who appears in the interlude of the fourth Act.

P. 150. V. 16. अन्वयः—आयुष्मतः लवस्य नरेंद्रसैन्यैः आयोधनं किल । ननु सखे किं 'तथा' इति आत्थ । अद्य भुवनेषु अधिराजशब्द अस्तं एतु । अद्य क्षत्रस्य शस्त्रशिखिनः शमं यांतु ).

अधिराजशब्दः—“ अधिराजः इति शब्दः अस्तं एतु ( विलयं गच्छतु )—The very title 'emperor'.

शस्त्रशिखिनः—शस्त्राणि एव शिखिनः ( अग्नयः ).

कुत्र here means to say that he is competent enough to vanquish the mightiest of the mighty emperors.

V. 17. अन्वयः—अथ इंद्रमणिमेवकच्छविः कः अयं ध्वनिनैव दत्तपुलकं मां नवनौरधरगर्जितक्षणवद्धकदंबडंबरं करोति ।

अथ—ननु पृच्छामि.

इंद्रनील...छविः—इंद्रनीलाख्यः यः मणिः स इव मेवकच्छविः ( नीलद्युतिः )= Whose complexion is dark-blue like that of a sapphire.

वद्धपुलकः—वद्धाः पुलकाः यस्मिन्.

**नवनीलधर...** नवः नीलः नीरधीरः (मेघः) तस्य धीरं गर्जितं तस्य क्षणे बद्धः कुहमलाः यस्मिन्—सः.....बद्धकुहमलः कदंबः तस्य डंबरः (शोभा) यस्य— that resemble the कदंब tree which has put forth buds immediately after the deep thunder of a fresh blue cloud. Refer to notes on V. 42 Act III.

It is possible to interpret क्षण in the sense of "festival" and dissolve गर्जितमेव क्षणः तेन बद्धाः

**साकूतहर्षधैर्यम्**—With a significant look of joy and courage आस्फालयन्—having.

**V. 18.** अन्वयः—भगवतो वैवस्वतात् मनोः आदत्तानां दहनाय दीपित निजक्षत्र-प्रतापानिभिः दत्तब्राह्मयदक्षिणैः आदित्यैः नृपतिभिः यदि विग्रहः ततः मम एतत् दीप्तान्न-स्फुरदुग्रदीधितिशिखानीराजितज्जं धनुः धन्यम् । वैवस्वतादामनोः—सूर्यपुत्रात् मनुनात्रः सूर्यवंशीयानां आदिपुरुषात् आ—from the time of the revered Manu, the son of Vivaswat (the sun).

For वैवस्वत मनुः refer to notes on "मानवस्य राजर्षिवंशस्य Et. (Pg. 56 of the text).

**दत्तब्राह्मयदक्षिणैः—अभयमेवदक्षिणा—अभयदक्षिणा, इंद्रस्य अभयदक्षिणा, इंद्राभय दक्षिणा, दत्ता...दक्षिणा यैः—**Who conferred the boon of safety to Indra.

**आमनोः—मनोः आ = up to a कर्मप्रवचनीय in the sense of मर्यादा and अभिविधि and governs a noun in the Ablative according to "आङ्मर्यादावचने" (पा. 4.1.89).—आङ् मर्यादासुक्तसंज्ञः स्यात् । वचनग्रहणादभि-विधावपि सि. कौ. । विनातेनेतिमर्यादा । सहतेनेति अभिविधिः "** "पंचम्यपाठ परिभिः" (पा. 2.3.10.) एतैः कर्मप्रवचनीयैर्योगेपंचमीस्यात् । आ मुक्ते संसारः । सि. कौ. For help given to Indra by the kings of the solar race. Compare the words of मेथरा to कैकयी. "पुर देवासुरेयुद्धे सहराजर्षिभिः पतिः । अगच्छत्वा-मुपादाय देवराजस्य सात्यकृत् ॥ अयोध्याकांड २ ॥

**आदित्यैः—अदितेः अयं—आदित्यः, अदिति + ण्य according to दित्य-दित्यादित्यपत्युत्तर पदान्णयः (पा. 4.1.85).**

दीपित...अग्निभिः—दीपितः निजः क्षत्रप्रतापः एव अग्निः यैः Who set the fire of their valour ablaze.

दीप्ता....निराजितज्य adje. of धनुः—दीप्तानां अस्त्राणां स्फुरन्त्यः उग्राः दीधितयः तासां शिखाभिः (अग्नैः) नीराजिताज्या यस्य. Tho string (ज्या) of which has the end of the flames of the flashing and hot rays of the shinning missiles waved round it. नीराजित—past pass. part. of राज् (causal) with निस् to perform the ceremony called नीराजन which consists in waving lights before an idol, as an act of adoration.

नीराजनं or नीराजना—lustration of arms. "A kind of military and religious ceremony performed by kings or generals of armies in the month of Asvina before taking the field; it was a general purification of the kings Purohita, the ministers, and all the various component parts of the army together with the arms and implements of war, by means of sacred mantras."

नीराजन—नीरस्य शान्त्युदकस्य अजनं क्षेपोऽत्र नीराजनं, मंत्रोक्त्या वाहनायुधादे-निःशेषेण राजनं वाअत्र (क्षीरस्वामी). G. interprets ततः to mean विस्तृतः and connects with विग्रह. But the words धन्यं ममैतत् intervene, which must be construed with धनुः. विकटम् adv. = proudly.

V. 19. अन्वयः — दृष्टिः तृणीकृतजगत्रयसत्त्वसारा धीरोद्धतागतिः धरिर्त्वा नमयति इव, किमयं वीरो रसः उत दर्प एव कौमारकेऽप गिरिवत् गुह्यं दधानः एति ।

तृणीकृतजगत्रयसत्त्वसारा — तृणीकृतः जगत्रयसत्त्वसारः येन. — He has the look of one who treats with contempt (indifference) the essence of the power of the three worlds or the concentrated energies Of.

धीरो ... धरिर्वीरम् — ( he has ) a gait at once proud and firm as if bending the earth beneath. धीरावासा उद्धताच. गुह्यता— weight.— धीरा—steady, dignified. नमयति — the figure is उत्प्रेक्षा. In वीरो रसः Et. The figure is संशय. This verse is quoted in दशरूपक and S. D. as an instance of विलास,

**स्निह्यति आघयोः** - Verbs having the sense of 'affection', 'hatred' govern the locative of the person towards whom the feeling is shown.

**उत्कण्ठते** - denominative verb. = is eager. It governs the dative or genitive of the object desired. **संनिर्घ** - presence.

**गोपायिता** - protector.

**P. 125. आशंसनीयपुण्यदर्शनः** - आशंसनीयं पुण्यं दर्शनं यस्य - whose sacred sight is to be desired. **उपगतव्य** - is to be approached. **न संप्रधारयामि** - I cannot comprehend. **उपसदनेन** - उपगमनेन. **सख्येन उपतिष्ठते** - treats me as a friend,

**संप्रति प्रथयः** - humility towards a क्षत्रिय prince in this particular case is not a mark of submission since; he (Kusa) was now prepared to look upon him as a father,

**आकाशानुभावः.....अतिशयम्** - आकाशः अनुभावः गांभीर्यं तैः संभाव्यमानः विविधाणां लोकोत्तराणां सुचरितानां अतिशयः यस्य - the excess (अतिशयः) of whose various extraordinary deeds could be inferred from his form, majesty and serenity.

**V. 20. अन्वयः** - अहो प्रासादिकं रूपं पावनः अनुभावश्च । स्थाने रामायणकविः देवीं वाचं व्यवीवृतत् ।

**प्रासादिकं रूपम्** - serenity of form.

**व्यवीवृतत्** -causal aorist of वृत् with वि. transformed ( into a poem ),

**देवीं वाचम्** - divine speech.

The word **विवर्त** is also derived from वृत् with वि. The poet has described रामायण as the **विवर्त** of शब्द ब्रह्म; refer to ( Pg, 40 Text ) “ शब्दब्रह्मणस्सादृशं विवर्तमितिहासं. ” N.'s reading is “ अवैवृधत् ” (Causal Aorist of वृध्) - increased,

V. 21. अन्वयः — अयं जनः वात्सल्यात् ते अमृताध्मातजीमूतस्निग्धसंहननस्य परिष्वंगाय उक्कंठते । अमृताध्मात ... संहननस्य — अमृतेन — जलेन, आध्मातः जीमूतः—मेघः तद्वत् स्निग्धं संहननं ( वपुः ) यस्य whose body is glossy like a cloud full of water, “ गात्रं वपुः संहननं ” ( अमर ).

The reading...सिंहसंहननस्य would mean 'having a body like that of a lion.' We compare a man with a lion for his bravery and not his body. But we have the authority of अमर to say that it implies beauty of form. “वरोगरूपोपेतो यः सिंहसंहननो हि सः” (अमर)

The first half of this verse occurs in महावीर II 46 .

तत्किमपत्यं अयं दारकः—Can this boy be my own child ? In the next verse Rama gives his reasons for this conjecture.

V. 22. अन्वयः—तत् अंगात् अंगात् सुतः निजः स्नेहजः देहसार इव, चेतना धातुरेकः प्रादुर्भूय बहिःस्थितः एव, सांद्रानंद क्षुभितहृदयप्रलवनेनैव सृष्ट अयं दारकः किं अपत्यं यत् श्लेषे अमृतरसस्रोतसा गात्रं सिंचतीव । .

The principal idea is यत् श्लेषे... तत् किं अपत्यं अयं दारकः

अमृतरसस्रोतसा सिंचतीव—bathes (my limbs) with a stream of nectarine juice.

अंगात् अंगात्—सर्वेभ्यः अंगेभ्यः सुतः निजः स्वीयः (मम) स्नेहजः, स्नेहात् जातः देहसारः

शरीरस्यः—he is as if the very essence of my body extracted by love.

[N. reads निजो देहजः स्नेहसारः which means the essence of my affection produced from the body,” अंगात् अंगात् suits better with देहसारः than स्नेहसारः This is an echo of the Rik verse अंगादंगात्संभवसिद्धयादधिजायसे । आत्मावै पुत्र नामासि सजीव शरदः शतम् ।

चेतनाधातुरेकः—चेतनारूपो यो धातुः (उपादानं) स एव प्रादुर्भूय मूर्तिमान् भूत्वा शरीराद्वहिः स्थितः इव—The single element of life (energy).

सांद्रानन्द... Et. सांद्रः (घनः) आनन्दः तेन क्षुभितं हृदयं तस्य प्रसवेन इव  
सृष्टः— as if sprung from the exudation of my heart excited by  
intense delight.

[N. reads गाढाश्लेषः मम हिमच्योतमाशंसतीव = He, whom I embrace  
closely, indicate to me that I am (as if) sprinkled over with  
dew".]

ललाटे तपः-ललाटं तपति (उपपदसमास) according to असूर्यललाटयो  
दशितपोः (पा० 6.3.67.) अरुणोऽजं तस्यच उपागमः स्यात्सिदन्तो परे । सि. कौ.  
'scorching the brow.'

V. 23. अन्वयः—अहो कुशस्य च लवस्य च गतिस्थित्यासनादयो भावाः  
पञ्चययोगे अपि साम्राज्यशंसिनः

अहो—आश्चर्यं. गतिस्थित्यासनादयो—गतिः (गमनं) स्थितिः (अवस्थानं) आसनं  
(उपवेशनं) इत्यादयो भावाः (क्रियाः) actiou, movements. स्थिति—standing.

प्रञ्चययोगेऽपि—Although there is modesty in them.

साम्राज्यं शंसन्ति—that indicate universal sovereignty.

Rama observes signs of sovereignty in Kusa and Lava,  
in addition to the kind of attachment he felt for them.

The possession of the secret of Jrimbhaka missile was the  
most conclusive evidence in support of the hypothesis that  
Kusa and Lava were the sons of Rama: “भावाः सत्तास्वभावामिप्राय-  
चेष्टात्मजन्मसु” (अमर).

P. 124. V. 24. वपु...वपुषा अवियुताश्च तेसिद्धाश्च—(the graces) which  
are inseparable from their body and are inborn.

प्रतिकलकमनीयां-कलायां कलायां इति प्रतिकलं, कमनीयां (मनोहरां)—charm-  
ing in each part. उद्भेदयन्ति—unfold. कान्ति—complexion.

वीरराघव takes वपुः as an object of उद्भेदयन्ति. But there is  
already another object कान्ति With the reading...अविहितसिद्धाः  
it would mean 'not made' i.e. not artificial. 'प्रतिकलकमनीयम्'  
would be adv.=in such a way as to be charming in each part,



If we read 'कान्तिमत्केतयन्ति,' we shall have to treat वपुः as the object of केतयन्ति= (indicate; adorn) and कान्तिमत् adj. qualifying वपुः

अमलिन...मकरंदस्य इमे मकरंदाः "just as the rays of the moon disclose (unfold) the spotless moon; just as the drops of honey unfold the full-blown lotus.

The reading "रत्नं रश्मयस्ते मनोज्ञाः" means just as the charming rays unfold the jewel. छायां-कांतिम्.

V. 25. अन्वयः—वपुः कठोरपारावतकंठमेचकं, वृषस्कंधं सुबंधुरांसकं, वीक्षितं च प्रसन्नसिंहस्तिमितं, ध्वनिश्च मंगल्यमृदंगमांसलः ।

कठोपारावतकंठमेचकं-कठोरः पारावतः तस्य कंठः तद्वत् मेचकं (नीलं) adje. of वपुः = वृषस्य स्कंध इव सुबंधुरौ अंसौ यस्य—the shoulders of which are well developed like the neck of a bull बंधुरत्नतानतम् (अमर) बंधुर adj. what is muscular or well-developed, compare;—"व्यूढारिस्को वृषस्कन्धः शालप्रांशुर्महाभुजः" (रघु I)

N. reads वपु...रांसयोः which will go with अनयोः

प्रसन्न...वीक्षितम्—their look as steady as that of a pleased lion.

मंगल्यमृदंगमांसलः—मंगले साधु=मंगल्यः मृदंगः तस्यैव मांसलः= deep.

अस्मत्संवादिनी—resembling that of mine.

V 26. अन्वयः—इह शिशुयुग्मे जनकसुतायाः अनुरूपमपि नैपुणोन्नेयं तच्च तच्च स्फुटमास्ति । ननु प्रियायाः तत् अभिनवशतपत्रश्रीमत् आस्यं पुनः मे अक्ष्णोः गोचरीभूतमिव ।

अनुरूपं—सहस्रं, नैपुणोन्नेयम्—निपुणतया उन्नेयम्, requiring intelligence for inferring. निपुणस्य भावः—नैपुण्यं. ननु—indeed.

गोचरीभूतमक्ष्णोः—has come within the range of sight.

अभिनव...श्रीमत्—अभिनवं शतपत्रं (कमलं) तद्वत् श्रीमत्. आस्यं—सुखम् सहस्रपत्रं कमलं शतपत्रं कुशोद्यम् (अमर).

V. 27. अन्वयः—इयं शुक्लच्छदंतच्छविसुंदरा ओष्टमुद्रा सा एव, कर्णपाशः स च । नेत्रे पुनः यद्यपि रक्तनीले तथापि सौभाग्यगुणः स एव ।

शुक्लः (white) अच्छाः (clear) दंताः तेषां छविः (कांतिः) तथा सुंदरा  
ओष्ठमुद्रा=the shape of the lips.

स च कर्णपाशः -The same (fascinating) ears-as those of Sita-  
'पाश' at the end of compounds expresses 'beauty' or collec-  
tion e. g. कर्णपाशः केशपाशः, प्रशस्तः कर्णः=कर्णपाशः

नेत्रे...रक्तनिले-although their eyes are red and blue. The red-  
ness was due to their martial spirit.

सौभाग्यगुणः - still the beauty is the same.

प्राचेतसाध्युषितम्-प्राचेतसेन अध्युषितम्-inhabited by.

वयः-age i. e. (12 years)

तत्रविस्मृशामि — makes me think i. e. I find it difficult to  
account for.

अपिखलु...उद्धृतं स्यात्-Rama is referring to what he said  
in connection with the Jrimbhak missile at the time of viewing  
the painting of his career; namely "सर्वथा इदानीं त्वत्प्रसूतिं उपस्थास्यन्ति",

अभ्यनुज्ञान-is really neither a command nor a permission.  
Permission is granted when it is sought for. A command  
again is addressed to the person commanded, The language  
used is "त्वत्प्रसूतिमुपस्थस्यान्ति." and not "उपतिष्ठन्ति." This is  
what makes Rama reflect over this and makes him say तत्र  
विस्मृशामि.

But we must remember that even the desires of supernatu-  
ral persons are supposed to take effect. The wish on the part of  
Rama was as good as a command to the deity presiding over  
these missiles.

नहि असांप्रदायिकानि-passing without instructions or initiation  
into them by a teacher.

अयं च...वित्तमयते-The reading we have adopted means "this  
extraordinary delight gives assurance to my heart that is  
floating (upon doubts)". वित्तमयते-makes one confident.

Rama weighs all the arguments both in favour of the supposition that the boys must be his own offspring and against it and thinks that the condition of his own heart namely of excessive delight is a decisive factor. We know how दुष्यन्त set his doubts at rest regarding the possibility of Shakuntala being a suitable bride for a क्षत्रिय husband. The deciding factor in his case also was 'अंतःकरणप्रवृत्ति' Compare "प्रमाणमंतःकरणप्रवृत्तयः" (Shakuntala)

[N. reads "अयं च विस्मयसंभवमान Et. विस्मये संभवमानः सुखदुःयोः अतिशयः यस्य =that has an excess of pleasure and sorrow floating on wonder. ]

**विप्रलम्भः**—delusion; this cannot be construed appropriately with what follows.

**भूयिष्ठं आत्मसंवादः**—आत्मना संवादः—agreeing with

**द्विधा प्रतिपन्नः गर्भिणीभावः**—द्विधा—in two parts. गर्भिणीभावः the condition of the foetus. G. and N. read जीवद्वयापत्यं चिन्हो हि देव्याः Et.

**V. 28. अन्वयः**—पुराहते स्तेहे परिचयविकासात् उपचिते विस्त्रब्धाया अपि सहजलज्ज्याजडदृशः गर्भग्रन्थिः रहः करतलपरामर्शकलया आदौ मया एव द्विधाज्ञातः तदनु कैरपि दिवसैः तया ।

**परिचयविकास**—the growth of familiarity. उपचिते—grown, accumulated.

सहजलज्जा तया जडादृक् यस्याः सा—सहजा लज्जा—natural bashfulness,

**जडादृक्**—eyes dull or half-closed.

**करतलपरामर्शकलया**—करतलेन परामर्शः तस्य कलया (चातुर्येण) by the touch of the palm of hand (sensitive enough to perceive) It is not meant here that Rama had acquired any special knowledge of midwifery.

Nothing would have been lost if भवभूति had refrained from entering into a detailed description of the manner in which Rama came to know about the double nature of the foetus Et.

P. 156. V. 29 अन्वयः—जगन्मंगलं वः आननं वाष्पवर्षेण आवश्यायाव-  
सिक्तस्य पुंडरीकस्य चारुतां नीतम् । जगतां मंगलं (मंगलावहं)—कल्याणकरं ।

वाष्पवर्षेण—अश्रुपातेन, अवश्यायेन-तुषारेण अवसिक्तस्य-प्रोषितस्य, पुंडरी-  
कस्य-श्वेतपद्मस्य.

अवासिक्तस्य-sprinkled with. अवश्याय-dew “अवश्यायस्तु नीहार-  
स्तुषारस्तुहिं हिमम् ।

V. 30 अन्वयः—सीतादेव्या विना रघुपतेः किमिव नहि दुःखम् । प्रियानाशे किल  
कृस्नं जगत् अरण्यं हि भवति । स च तावान् स्नेहः अयमपि निरवधिः वियोगः ।

अनधिगत रामायण इव किमिति एवं पृच्छसि ।

किमिवहिदुःखं न-What is there that will not conduce to  
sorrow.

तावान्—of that sort i. e. so great.

अनधिगत रामायण इव-अनधिगतं रामायणं येन—This is intended to  
show that whatever knowledge they possessed about Rama  
and his career was through Ramayana. Even their knowledge  
about human nature, nay, even birds and beasts was through  
books.

तटस्थः आलापैः—Their talk is of those who are uncocerned.  
Their reference to Sita and her fortunes clearly shows that  
they are in no way connected with her. सुग्व—foolish. परि-  
ह्वः—चंचल.

[N's reading is संज्ञाधिकारः which is explained by वीर as—  
'हुनगमनान्वयः दुर्लभविषयमनोरथायासः' । निर्भिन्नः हृदयस्य आवेगः यस्य—the excite-  
ment of whose heart has manifested it self.

अंतरयामि—a denominative verb from अंतर.

**सरस्वतीनिष्पन्दः**—The flow of genius सरस्वती is the goddess and also implies wisdom. प्रशस्तिः—praise, glorification. आवृत्तः—lit-turned round; and metaphorically it means here studied.

**स्मृतिप्रत्युपस्थितौ**—that I can recollect, remember. (just now)

V. 31. 32. **अन्वयः**—सीता प्रकृत्या एव महात्मनः रामस्य प्रिया आसीत्। स तु प्रियभावः तया स्वगुणैः बर्द्धितः एव.

रामः तथाएव प्राणेभ्यः अपि सीतायाः प्रियः अभवत्। किंतु परस्परं प्रीतियोगं हृदयमेव जानाति। N. reads “गुणैरुप गुणैश्चापि प्रीतिर्भूयोप्यवर्धत”. रूपगुणैः The qualities of form, the external charms.

These verses have all the appearances of being those of Ramayan. The metre, the style Et. are very similar. Since they are not found exactly as we find them here in any of the existing editions of Ramayan we can assume that भवभूति did not intend to quote any but composed his own in the style of Ramayan. In the बालकांड the verses that correspond with those in the text are as below. प्रियातु सीता रामस्य दाराः पिगृह्णता इति। गुणाद्रूपगुणाश्चापि प्रीतिर्भूयोऽभिवर्धते ॥ तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते। अंतर्गतमपिव्यक्तमाख्याति हृदयंहृदा ॥ बालकांड 77. 26. 27.

**हृदयममौद्धातः**—हृदयमर्मणि, उद्धातः—प्रहारः

**निरन्वय...** वृत्तय—निर्गतः अन्वयः यस्मिन्. विपर्यासः तेन विरसावृत्तिः येषाम्। painful on account of sudden changes (reverses). निरन्वय—sudden.

**विप्रलंभपर्यवसायिनः**—विप्रलंभे पर्यवस्यन्ति—that end in separation.

**तापयन्ति**—torment. वृत्तान्ताः worldly affairs. The idea here is similar to one contained in V. 15 Act IV.

N. reads “विपर्यास विप्रलंभस्मृतिपर्यवसायिनः तावकाः संसारवृत्तान्ताः—here तावकाः refers to Sita. निरन्वय-विप्रयासेन विप्रलंभेस्मृतौच पर्यवस्यन्ति इति.

**पर्यवस्यन्ति**—that end in separation and remembrance (विप्रलंभेस्मृतौच) on account of sudden reverse (निरन्वयविप्रयासेन)

V. 33. अन्वय—निरतिशयविस्त्रम्भवहुलः तावान् आनन्दः कः? अन्योन्यप्रेमवाकः? गहनाः कौतुकरसाः कचन। तत् सुखे वा दुःखे वा हृदययोः ऐक्यं कुरु खलु? तथापि एष पापः प्राणः स्फुरति नतु विरमति।

निरतिशयविस्त्रम्भवहुल—नास्ति अतिशयः यस्य स निरतिशयः विस्त्रम्भः तन बहुलः—  
abounding in excessive confidence.

तावान्—of that kind. आनन्दः कः where is that delight; the verb गतः or अस्ति is understood.

गहनाः कौतुकरसाः—intense admiration and delight, रस may mean longing,

सुखे वा दुःखे वाः—either in happiness or misery. हृदययोः ऐक्यं—identity of heart, i. e. feelings. Rama means to say that our attitude towards joys and pains of life was the same. Our view of life, our outlook, our attitude towards things in general, in all circumstances was the same. We shared the same feelings. The idea in अद्वैतं सुखदुःखयोः Et. V. 39 Act I is different. There a continuous state of happiness is implied. That happy state which is sought to be described there could be compared only to the state contemplated in Vedanta philosophy namely “merging or permanent absorption of the individual soul into the supreamer reality [ब्रह्म].”

तथापि एष प्राणः स्फुरति न तु पापो विरमति—This self-condemnation shows the intensity of his love towards सीता. No other words could have expressed the sentiment in a more emphatic way.

P, 158 V. 34. अन्वयः—प्रियागुणसहस्राणां एकोन्मीलनपेशलः यः एव कालः बुस्मरः तमेव वयं स्मारिताः। गुणसहस्राणां-असंख्यानां गुणानां यत् एकोन्मीलनं (युगपदुन्मेषः) वा तेन पेशलः (मधुरः)—capable of simultaneously bringing (before me) thousands of the qualities (of my beloved). कालः—time,

**दुस्मरः**-painful to rememberस्मारिता-I have been put in mind of. Compare 'दक्षेतु चतुरपेशलपटवः' (अमर) पेशल also means 'soft', delicate. The reading दुःसह does not yield goods ense. It is the memory that is unbearable and not the happy days.

**V. 35. अन्वयः**—यदा वयः स्नेहाकृतव्यतिकरघनः मदनः हृदि प्रगल्भव्यापारः [सन] स्फुरति वपुषि च मुग्धः । तदा किञ्चित् किञ्चित् कृतपदं मृगदशः तत् स्तनयुगलं कतिपयैः अहोमिः इषद्विस्तारि आसीत् ।  
कं काल इति व्यपेक्षायां आह.—

**वयःस्नेहाकृतव्यतिकरघनः**-वयः स्नेहः आकृतं च तेषां व्यतिकरः तेन घनः । व्यतिकर- combination. वय youth; स्नेहः - love; आकृतं-longing for each other घनः- intense; मदन, sexual (appetite) love.

**हृदिप्रगल्भ व्यापारः**:-made its appearance in the mind; made itself distinctly felt. [प्रगल्भ].

It is however better to construe यदा कतिपयैः अहोमिः किञ्चित् किञ्चित् कृतपदं मृगदशः तत् स्तनयुगलं इषत् विस्तारि आसीत् तदा वयः... Et.

There is a difficulty in interpreting 'वपुषिमुग्धः' and 'हृदिप्रगल्भः' Prof. Kane interprets it as "love was mild in its operation on the body" and explains it as "outwardly we showed very few signs of the inner passion Et.

If we confine the main idea to मदन, हृदिप्रगल्भ व्यापार and वपुषिमुग्धः the mention of the स्तनयुगल being ईषद्विस्तारि loses all propriety.

Does the poet want to show how it was "वपुषिमुग्ध" by saying that even before the development of the breasts was complete, sex-consciousness had made itself felt. हृदि प्रगल्भव्यापारः आसीत् ].

It is a biological truth that sex-consciousness precedes bodily development.

In that case we shall have to interpret 'वपुषिसुग्ध' by 'slow in its physical manifestation; and not that they observed restraint as regards the physical manifestation such as looks, smiles shyness and similar other gestures.

**मंदाकिनीचित्रकूटवनविहारे** — at the time of sporting in the river मंदाकिनी in the forest of चित्रकूट. On the authority of रामायण we have assumed that चित्रकूट was about ten "rosa's from प्रयाग, so मंदाकिनी cannot possibly be the river Ganges but some small river of the same name near चित्रकूट. Compare; "अथ शैलाद्वि-निष्कम्य मैथिलीं कोशलेश्वरः । अदर्शयच्छुभजलां रम्यां मंदाकिनीं नदीं ॥ अयोध्यावर्ण ( 95. 1 96 1 ) तां तदा दर्शयित्वा तु मैथिली गिरिनिम्नगां । निषसाद गिरिप्रस्थे सीतां मांसेन छंदयन् ( अयोध्या ) Here the river मंदाकिनी is described as गिरि निम्नगा—a mountain stream.

V. 36, अन्वयः—अयं अग्रतः शिलापट्टः यस्य अभितः अयं केसरः पुष्पैः प्रवृष्ट इव, त्वयर्थ इव विन्यस्तः । शिलापट्ट—a slab of stone; यस्य अभितः—round which. According to "अभितः परितः समयां निष्कषा हा प्रतियोगेऽपि" it should have been 'यमभितः' ( पा. 6-4-48 ), केसरः—वकुल tree. The reading आयतः—for अग्रतः would mean 'long'. According to वीर' this verse is an emendation. "अयंश्लोको रामायणलेखकैः प्रभ्रंशितः इति वदन्ति" ।

**अभितः**—उभयतः पार्श्वयोः; पुष्पैः प्रवृष्ट इव—बारिखर्वणमिव पुष्पवर्षणं कृतवान् त्वदर्थमिव मन्ये.

सलज्जास्मितस्नेहकरुणम्—लज्जाजनितं स्मितं प्राक्तनस्नेहस्मरणात् स्नेहः तत् सर्वनास्तीतिकरुणं । स्मरसि...प्रदेशस्य—the genitive is used according to "आधिगर्थद्वयेषां कर्मणि" ( पा. 2-3-52 ) Verbs meaning "to remember" and the verbs द्य and ईश govern the genitive of the object.

तत्समय...साक्षिणः—that were the witnesses of our confidences at the time.



V. 37. अन्वय—भ्रमांबुशिशिरीभवत् प्रसृतमंदमंदाकिनी मरुत्तरलितालिका  
कुलललाटचंद्रद्युति अकुंकुमकलंकितोज्ज्वलकपोलं निराभरणसुंदरश्रवणपाशसौम्यं ( तं )  
मुखं उत्प्रेक्षते ।

भ्रमांबुभिः शिशिरीभवत् ( शीततां गच्छत् )—becoming cool by perspiration ( मुखं ).

प्रवृत्तः—प्रवृत्तः यः मंदः मंदाकिनीमरुत् तेन तरलितैः ( चंचलैः ) अलकैः ( चूर्ण-  
कुंतलैः—ललाटपार्श्वस्थैः केशैः आकुला विमिश्रा मंदीकृता इत्यर्थः । ललाटचंद्रस्य—चंद्रतुल्यस्य  
ललाटस्य द्युतिः यस्मिन् तत्. adje of मुखं—the beauty ( द्युति ) of the  
moonlike forehead of which was marred by the hair put in  
motion by the gentle breezes ( मरुत् तरलितैः ) wafted from the  
Mandakini.

अकुंकुम...कपोलं—कुंकुमेन कलंकितौ—( कलंकः संजातः अनयोः ); न कुंकुम-  
कलंकितौ—अकुंकुमकलंकितौ अतएव उज्ज्वलौ कपोलौ यस्य adje. of मुखम्.

कलंकित—smeared; which looked bright by their natural  
brilliance.

निराभरण...सौम्यं—निराभरणश्वासौ सुंदरश्च श्रवणपाशः तेन सुगन्धम्.  
आभरण—ornaments.

स्तंभित—paralysed.

V. 38. अन्वयः—प्रवासेऽपि चिरंध्यात्वानिर्माय पुरतः निहितः इव प्रियजनः  
आश्वासं न करोति ( इति ) न खलु । विकल्पव्युपरमे जगत् जीर्णारण्येहि भवति । तदनु-  
द्दयं कुकूलानां राशौ पच्यत इव ।

प्रवास—in travel i. e. during separation.

चिरं ध्यात्वा ध्यात्वा—by constant brooding. निर्माय पुरतः नि-  
हित इव—as if created and placed in front. आश्वासं न करोति इति न—  
not that a beloved person does not give comfort. व्युपरमे—नाशे—  
in case of death. The idea is that the sorrow caused by separa-  
tion is endurable but not the grief caused by the death of  
a dear person. In the former case constant brooding  
over the object of separation brings before the mind's

eye the object itself, as it were, in a bodily form; which gives consolation while in the case of separation by death even this source of consolation is denied to us. The argument is not sound. It is the hope of meeting again that sustains us, while in the case of death there is the complete absence of any kind of hope. The reading विकल्पव्युपरमे is good.

कुकूलानां राशौ - on a heap of chaff. पच्यत इव - is boiled.  
कुकूलं शंकुभिः कीर्णैश्च नानु तुषानले (अमर).

V.39 अन्वयः—अरुन्धत्यासह एव वसिष्ठः वाल्मीकिः दशरथमहिष्यः अथ जनकः  
शिशुकलहं आकर्ष्य समयाः (सन्तः) त्वरितमनसो ऽपि जराग्रस्तैः गात्रैः अथ विदूराश्रम-  
तया श्रमजडाः चिरेण आगच्छन्ति ।

शिशुकलहं - quarrel of the boys. दशरथमहिष्यः - कौसल्याकैकेयी-  
सुमित्राः

जराग्रस्तैः गात्रैः - with their limbs grown old,

विदूराश्रमतया - विदूरः आश्रमः यस्मात् तस्य भावः तथा - the hermi-  
tage being far off. (from the battle field). श्रमजडाः - slowly on  
account of the fatigue of journey,

चिरेणागच्छन्ति - We are inclined to interpret this as "They  
are long in coming, The reasons for their slow motion are  
two. In the first place they are old and secondly the distance  
is long. त्वरितमनसः अपि - though eager.

P.160; V.40 अन्वयः—संबन्धस्पृहणयिताप्रमुदितैः वसिष्ठादिभिः जुष्टे अपत्य-  
विवाहमंगलमहे तातयोः तत्संगतं दृष्ट्वा महावैशसे वृत्ते ईदृशं पितृसखं पश्यन् ईदृशः (अहं)-  
सीतापरित्यागपातकी - सहस्रधा किं न दीर्ये ।

वसिष्ठादिभिः जुष्टे - attended by वसिष्ठ and others; तातयोः तत्  
संगत - That meeting of our parents विवाहमंगलमहे - in the festival  
of the auspicious marriage.

महवैशसे वृत्ते सति—when the great slaughter ( the abandonment of Sita ), has taken place, किं नदीर्ये— why have I not been torn to pieces,

अथवा रामेण किं दुष्करं — or what is there that is difficult for Rama to do. He means to say that he was capable of enduring all that.

**V. 41** अन्वयः — इदं अनुभावमात्रसमवस्थितप्रियं रघुनाथं सहैव वीक्ष्य प्रथमप्रवृद्धजनकप्रबोधनात् (परम्) विधुराः मातरः प्रमोहं उपयान्ते.

**अनुभावः एव** — अनुभावमात्रं तस्मिन्समवस्थिता श्रीः यस्य—whose glory remains only in his majestic personality.

**प्रथमं प्रवृद्धः** जनकः तस्य प्रबोधनात् — after restoring to consciousness जनक who fainted first.

**विधुराः** — helpless, distressed.

N. reads प्रथमप्रवृद्धजनकप्रबोधिता। — वीर० explains this as “ प्रथमप्रवृद्धेन कौसल्याद्यपेक्षया पूर्वोत्पन्नप्रत्यभिज्ञापकेन जनकेन प्रबोधिताः प्रत्यभिज्ञापिताः मातरः ”. This amounts to say that Janaka recognised Rama sooner than his own mother, This does not give good sense.

**V. 42** The first line is the same as that of V. 51 Act I.

यत् — सीतारूपं वस्तु. तस्मिन् सीतारूपवस्तुविषये अकरुणं (दयाहीनं) अतः पापे पापिनिमयि.

End of Act VI.



## ACT. VII

The purpose of this Act is to bring about a union of Sita and her two sons with Ramachandra. The device resorted to by the author for the purpose of convincing Rama and his subjects about the chastity of Sita and thus making the union possible is the presentation of a play within the play. The dramatised portion of Ramayana is staged before an audience consisting not only of the citizens of Ayodhya but the denizens of the three worlds and Ramachandra himself.

The scene of the Act has not changed; it is the same as that of the last three Acts, namely the vicinity of the hermitage of Valmiki. The events follow closely those of the sixth. The act opens with a scene in which the stage manager announces the play and the cries of Sita are heard from behind the curtain. The manager informs the audience that they were the cries of Sita who was about to throw herself into the river Ganges. At this point, Rama forgets himself so far as to call upon her to desist from the attempt, when Lakshmana reminds him that it was only a play.

The goddesses Ganga and the Earth try to console Sita and the conversation that ensues reveals how Sita gave birth to twin sons. Sita was assured by the goddess भार्गव्या that her sons would be taken care of by Valmiki. The conflict between duty and love in the mind of Rama and the subsequent triumph of the sense of duty over love is very pathetically and forcefully described by the goddesses. It is true that Bhavabhuti could not have conceived this conflict between socialism and individualism in terms in which the modern reader would like to present it but the idea has been boldly

conceived by the author and also presented equally boldly. But discussion on this point must be reserved for the introduction.

The testimony of the goddesses, the statement of Valmiki, the evidence of the Jrimbhaka missile are enough to convince the audience about the chastity of Sita. Lastly the appeal of Arundhati to the subjects, had the effect of completely humiliating them and they bow before her in supplication.

The poem of Valmiki has a tragic end but the rules of dramaturgy forbid such a termination and Bhavabhuti has consequently introduced an important change in the story by bringing about a reversion by the intervention of miracles. At the close of the Act to make the cup of joy more full Shatrughna is reported to have arrived after a successful termination of his expedition against Lavanasura. Here we are forced to assume that the expedition must have lasted for twelve years. At the close of the first Act we are told that Rama sent Shatrughna for uprooting Madhura the son of Kumbhinasi. It is now twelve years since he started on his expedition.

Are we then to assume that a regular war was in progress and it took twelve years for Shatrughna to subdue the demon ?

There are serious defects of technique which we shall have to deal with separately.

P. 162. सव्रह्मक्षत्रपौरजानपदाः — ब्रह्म (ब्राह्मणाः) च क्षत्रं (क्षत्रियाः) च पौराश्च जानपदाश्च तैः सह—सब्रह्म .... जानपदाः (बहुव्रीहि). देवाश्च असुराश्च, तिरश्चां (पशूनां) उरगाणां (सर्पाणां) च ये नायकाः (मुख्याः) तेषां निक्कायश्च (समाजः) तैः सह adj. of भूतग्रामः, तिर्यं च्म = lower animal; उरगः — a serpent. निक्काय — “ पशूनां समजो ऽन्येषां समजो ऽथ सधर्मिणाम् । स्यान्निकायः ” (अमर). भूतग्रामः, ग्रामः — a collection. सन्निधापितः caused to be present.

अप्सरोग्भिः प्रयुज्यमानां – Refer to the bottom of page 112 (Text) where we are told that a portion of Rama's life, written by Walmiki has been dramatised and sent to Bharat for being represented on the stage; Apsaras taking part in it.

आतोद्यस्थानं — a place for musical instruments hence a theatre.

समाजसंनिवेशः – seating of the audience.

Why the bank of the Ganges was selected as the place for representation is explained by वीर० – “सीताया गंगाया जलदुद्गमन-सौकर्याय गंगातीरस्य रंगत्वकल्पनम्.”

समुचिते स्थाने संनिवेशः – assigning seats according to rank and precedence.

V. 1. अन्वयः – राज्याश्रमनिवासे ऽपि प्राप्तकष्टमुनिव्रतः आर्यः वाल्मीकिगौरवात् इत एव अभिवर्तते ।

राज्याश्रम-राज्यरूपे आश्रमे यो निवासः (स्थितिः) तस्मिन्

प्राप्त—प्राप्तं ( अनुभूतं ) कष्टं (क्लेशकरं) मुनिव्रतम् येन तथा त्वयि आर्यः (रामः)

वाल्मीकि....वाल्मीकौ यत् गौरवं (बहुमानः) तस्मात् हेतोः. अभिवर्तते-आगच्छति.

अपि... has a force because this आश्रम is not expected to be full of hardship like the आश्रम of the ascetics. We may construe अपि with आर्य and say 'even Rama', but this construction is open to the fault of दूरान्वय. Cf. 'राज्याश्रममुनिः मुनिः' ( Raghu ). The idea is that though a king Rama did not indulge in pleasures.

प्राशिक- a judge, one who discusses the merits or otherwise of a performance. The qualifications of प्राशिकs are given in नाट्यशास्त्र. वीर० explains;-

“रंगस्य नाट्यस्थानस्य सामाजिकाः । रंगस्थले राज्ञा सह द्रष्टारः इत्यर्थः । प्रश्नं ज्ञातव्यार्थं. जिज्ञासां अहन्तीति प्राशिकाः । तदर्हाधिकारीयं छद्म् । समस्तशास्त्रनिष्णातहृदया इति भावः”

प्रतिपत्तिं लभयितव्यौ – should be shown respect to,

The reading स्थानप्रतिपत्ति - means a seat of honour.

प्रभुस्नेहप्रत्ययात्-प्रभोः (रामस्य) स्नेहः ( towards कुश and छव ) तस्य प्रत्ययात्-

प्रत्ययः - understanding, relying upon Cf. 'मूढः परप्रत्ययनेयबुद्धि' (कालिदास). प्रस्तूयताम् - begin. Here begins the drama in a drama

The सूत्रधार here is the manager of the गर्भनाटक. A गर्भाक is defined by साहित्यदर्पण as अंकोदरप्रविष्टो यो रंगद्वारामुखादिमान् । अंको परः सगर्भाकः सर्वाजः फलवानपि ॥.

भूतार्थवादी - भूतार्थं वदति इति - one who speaks the truth.

इदं - goes with किञ्चिदुपनिबद्धं - ( something, composed ); कार्यगौरवात्-on account of the importance of the matter. अवधातव्यं- should listen with attention.

एतदुक्तं भवति-' This is what is said '. here Rama explains what is implicit.

साक्षात्कृतधर्माणः - साक्षात्कृतः धर्मः यैः- Who have an intuitive perception of धर्म.

धर्म becomes धर्मन् at the end of a बहुव्रीहि compound. "धर्मादिनिष्केवलात्" ( पा. 5-4-124 ) this seems to be an echo of the following from निरुक्त " साक्षात्कृत धर्माण ऋषयो बभूवुस्ते ऽवरेभ्यो ऽसाक्षात्कृत धर्मभ्य उपदेशेन मंत्रान् संप्रादुः ।

अमृतंभराणि—अमृतं विधत्ति इति—that possess nectar.

G. thinks that the poet has committed a mistake in using the word, as it is against पाणिनी. According to पाणिनी such forms as विश्वंभर Et. are allowable only in the sense of संज्ञा ( a proper noun ) संज्ञायां ष्टुञ्जिधरि सहितपिदमाः " ( पा. 3-2-46 )

परारजांसि—Refer to notes on V. 5 Act IV. प्रज्ञानानि intuitive knowledge.

व्याहृत्यन्ते—are never defeated, never prove false. अनभिशङ्कनीयानि, should not be doubted.

P. 164. हताशा—हता आशा यस्याः—hopeless, helpless. The reading हताशाः श्रपदाः is by no means good.

कष्टं बतान्यदेव किमपि—alas! alas! this is something unexpected.

लक्ष्मणं अवक्षस्व—have regard for Lakshmana. Rama appeals to Sita not to throw herself into the river out of regard for Lakshmana. Some annotators suggest that Rama appealed to Sita for taking compassion on Lakshmana in the belief that she may not care for him. So at least out of regard for Lakshmana she should desist from such an act. The facts are that Lakshmana was the only person who accompanied her to the forest and left her there. So it is natural that Rama should appeal to her in the name of Lakshmana.

It is doubtful whether in that moment of great grief Rama should think that Sita might not care for him and he should refer to the obligations of Lakshmana and appeal to her sentiment of regard for Lakshmana and on no other ground. He could as well have appealed to her on the ground of her regard for जनक

The reading 'क्षणं अवक्षस्व' appears to be conjectural and not authentic. It is evident that Rama forgets for a moment that it was only a play that was being enacted

दैवदुर्विपाक—an evil turn of fortune.

प्रबन्धार्थ—incidents of the play. बल्लभयः—hard as adamant that I am.

उत्संगितैकैकदाकारभ्याम्—उत्संगितः (उत्संगेकृतः) एकैकः दारकः याभ्याम्—each having a boy in the lap.

असंविज्ञातं आनिबन्धनं बन्धतमसं इव—अविद्यमानं निबन्धनं यस्मिन्—निबन्धनं= cause, support. बन्धतमसं—अवयतीति—अर्थं च तमश्च—अवधतमसम्, according to अवसमधे भ्यस्तमसः" (पा. 5-4-79) when तमस् is preceded by अव,



सम् and अंध “अ” is added on to it. N. reads असंविज्ञात पदनिबन्धने तमसि”—means—in darkness where one does not know how to put one's foot.

**कल्याणप्ररोहः**—कल्याणः प्ररोहः—प्ररोह literally means a ‘sprout’ but metaphorically a ‘scion’. वंश means both a ‘family’, a ‘bamboo’. Compare “नव इव रघुवंशस्याप्रसिद्धः प्ररोहः Act. V. 3.

**क्षुभितबाष्पोत्पट्टिनिर्भरः**—क्षुभितं बाष्पं तस्य उत्पीडः तेन निर्भरः—overwhelmed with a flood of tears. चरित्रोचिताम्—चरित्रस्य उचिता—worthy of your character.

**इदृशी**—in this wretched condition.

**अभ्युपपन्नाः**—favoured. कर्णान्तरं—extremely pathetic. N. reads कर्णान्तरं which is explained by वीर० as “एतन्मातापुत्रोरालिख्य मूर्छारूपं कर्णान्तरं महुःस्वातिरिक्तं दुःखं”.

**सर्वसाधारणः**—common to all. मानसः—of the mind, internal.

The readings अंतश्चरः and आंतरः mean the same thing.

**मोहग्रंथिः**—ग्रंथि literally means a knot and मोह—infatuation. उपप्लव = trouble.

**चेतनावतां उपप्लवः**—that overwhelms sentient beings.

**संसारतंतुः**—The thread of worldly life. The idea is that it is by ‘love’ that social order is preserved. The meaning मूढग्रंथि. gives no meaning. The reading गूढग्रंथिः means an unseen knot; अनुपप्लवः=thpt cannot be overwhelmed. अविद्यमानः उपप्लवः यस्य.

P. 166- V. 4: **पाकमिमुखस्य**—पाकः—ripening. The idea is that nobody is able to stop the course of destiny; not only the person concerned but none else. The reading ‘जंतुः’ for जंतोः gives the same meaning.

विधातुम्—infinitive of धा with अपि 'अ' being added according to वृष्टि भागुरिरन्नोपमवाप्यो रूपसर्गयोः Compare “यद्वात्रानिजमालपट्ट-लिखितं तन्मार्जितुं कः क्षमः” (भट्ट) ईष्टे-समर्थोभवति—is able. युक्तमेतत्सर्व-  
all this is quite right (ironical).

V. 5. अन्वयः—त्राल्ये बालेन पीडितः पाणिः न प्रमाणीकृतः, न अहं न जनकः, न अग्निः, न अनुवृत्तिः न संततिः ।

न प्रमाणीकृतः—no heed was paid to. प्रमाणीकृत should be understood with each of the nominatives that follow.

न अग्निः—the oath, not to forsake one's wife, is administered in the presence of fire. अनुवृत्तिः—obedience. संततिः—off-spring.

कस्तव आर्यपुत्रः—What is your husband to you.

शरीरमसि संसारस्य—You are the substratum of worldly ex-  
istance. Bhagirathi means to say that there could be nothing that is concealed from the earth. अर्सविदाना इव—like one not knowing.

P. 168. V. 6. अन्वयः—लोके घोरं अयशः विततम् । या च लंकाद्वीपे बन्धौ विशुद्धिः तां इह कथं जनः श्रद्धातु, इदं इक्ष्वाकूणां कुलधनं यत् कृत्स्नो लोकः समाराध-  
नीयः इति विषये स वत्सः किं करोतु ।

विततं—sprcad. With “या च लंकाद्वीपे...Et. यच्चाद्भुतं कर्म विशुद्धिकाले Et. 1. 44. with इदं इक्ष्वाकूणां कुलधनं Et. Compare. “सताकेनापिकार्येण Et. 1. 41..

अव्याहतांतप्रकाशः—अव्यहतः अंतःप्रकाशः येषां—Whose inner light is unimpeded. The idea seems to be that deities can know the working of the minds of others.

सत्त्वेषु—as regards beings. Cf. “द्रव्यासुव्यवसायेषु सत्वमल्लीषु जंतुषु” (अमर).

अनुवृत्तः—continued. भगीरथकुलेप्रसादः—The Ganges had favoured भगीरथ and Rama says that she showed the same favour to him also

आपातदुःस्सह स्नेहसंवेगेन—The rush of affection that is irresistible at first. G. reads आपातदुःसह कौलीनस्नेहावेगेन—"On account of the vehemence of my affection for Sita, about whom there was a scandal Et. Here the idea is far fetched.

V. 7. अन्वयः....दैवात् वत्सां विहाय दह्यमानेन मनसा सः लोकोत्तरेण धैर्येण प्रजापुण्यैश्च जीवति । सत्त्वेन—by his courage.

सकरुणा हि गुरवो गर्भरूपेषु Et—गर्भः—अपत्यं, गर्भः रूपं (आकृतिः) येषां तेषु विषये—पुत्रतुल्यः अहं अस्याः—elders are kindly disposed towards those that are like their children.

अविलीना—not merged in the earth. अवेक्षणीयौ, to be cared for. The suggestion is that Sita must live for the sake of her children.

V. 8. अन्वयः—जगन्मंगलं आत्मानं—यत् संगत आवनयोरपि पवित्रत्वं प्रकृष्यते—कथं त्वं अवमन्यसे ।

जगन्मंगल—a blessing to the world. यत्संगात्—by contact with whom (सीता). आवयोः—refers to गंगा and पृथिवी.

आबद्ध कलकलं आबद्धः कलकलः यस्मिन्.

V. 9. अन्वयः—कृशाश्वः कौशिकः रामः इति येषां गुरुक्रमः तान्येव शस्त्राणि जृम्भकैः सह प्रादुर्भवन्ति ।

गुरुक्रमः—आचार्यपरंपरा. प्रादुर्भवन्ति—प्रकटीभवन्ति ।

P. 170. V. 10. नः गतिः—our resort (आश्रय.) आलेख्य... रघूदहः—the best of Raghus. आलेख्य दर्शनादेव—at the very time of viewing the painting. 'एव' here is emphatic.

We are to understand that the words of Rama at the time of viewing the painting were sufficient for the missiles to pass on to Sita's progeny. The reading of K. and Gh.—“दर्शने देवो यदाह रघुनन्दनः” is good.

अद्यापि—even after I was abandoned.

V. 11. धन्याः....प्रह्लात-We are blessed. वः परिग्रहात्= by your possession.

ध्यातैः उपस्थेयं—should wait upon the boys when you are thought of.

V. 12. क्षुभिताः कर्णोर्मयः सांप्रतं विस्मयानन्दसंदर्भजर्जराः (सत्यः) मम कामपि दशां कुर्वन्ति ।

ईदृशेष—united with your husband and sons.

अर्थाजनः—refers to Rama's mother and अरुंधती.

[G. reads सलक्षणा सुप्रसन्ना in connection with शान्तादेवी. In that case Lakshmana would have been completely passed over. निर्भरा—full of.

क्षुभिताः—प्राप्तविशोभाः उत्ताला इत्यर्थः, कर्णोर्मयः— शोकरंगाः ताः सांप्रतं—अधुना । = Which are full of dismay and joy. वीर explains;— विस्मयः स चात्र गंगापतनं तत्रत्य प्रसवजृम्भकप्राप्त्यादिमूलकः । आनन्दः स्वसंबन्धसम्भावनाहृताप्रयुक्तप्रीतिविशेषः” ।

वसिष्ठगुप्तानां— protected by वसिष्ठ, संस्कर्तारं.... who will perform the rites ?

स्तन्यत्यागात्परेण— after they had been weaned. त्यागात्परेण— is grammatically irregular. Adverbs ending in एण like परेण govern the Accu. or Geni. एनपाद्वितीया (पा. २. ३. ४१.)

V. 14. आंगिरस is शतानन्द the preceptor of the Janak family.  
In महावीरचरित (Act III) शतानन्द is often called आंगिरस.

तैस्तैरुपायैः उत्प्रेक्षे—On account of the various signs, I think that these boys are no other than Kusa and Lava.

V. 15. Lakshmana supports his theory about identity of the boys on the following grounds ;—उभौ एतौ वीरौ जन्मसिद्धाद्यौ, मुनेः प्राचेतसात् प्राप्तसंस्कारौ, वयसा द्वादशादिकौ द्वौ च दश च - द्वादश द्वादशानां पूरणः इति द्वादश+इदं द्वादश—twelfth.

अपः ददाति इति अप+दा+क कर्तरि अद्भुतः—monsoon ; by tranference of epithets it means here वत्सर. आर्येण तुल्या आकृतिः ययोः

पवित्राकुलं रसातलं—literally it means “ sanctify the रसातल ” i. e. come and stay with me. Rama understood her to mean that she permitted Sita to get herself merged in her.

जीवलोकपरिभवं—humiliation in the world of mortals.

Some editions read परिवर्त. It is a favourite word of भवभूति.

मन्त्रियोगतः—at my command. विलयः—dissolution. (in the earth)

लोकांतरं पर्यवस्थितासि—thou art staying in another world.

N. reads प्रतिपन्न एव तावत्—There is no word which प्रतिपन्न can qualify.

It may also mean “ this may do for the purposes of a काव्य but not for the requirements of a drama,”

एष ते काव्यार्थः—Lit- is this the meaning of your poem ?  
i. e. (the real object.)

P. 172. The गर्भनाटक ends with the words of 'भागीरथी एवं तावत्'

According to Ramayana Sita came with वाल्मीकि and her two sons to Rama who had invited the sage on hearing that he had composed a poem dealing with his own life. Compare.

“यथाहं राघवादन्यं मनसापि चिंतये । तथा मे साधवी देवी विवरं दातुमर्हति ॥

मनसा कर्मणा वाचा यथा रामं समर्चये । तथा Et.

यथतत्सत्यमुक्तं मे वेदमि रामात्परं न च । तथा मे० (उत्तरकाण्ड). The story further narrates that a celestial throne came out of the earth on which the goddess earth seated Sita. तामासनगतां दृष्ट्वा प्रविशन्तीं रसातलं । पुष्पद्वष्टिरविच्छिन्ना दिव्या सीतामवाक्रीत् । (उत्तरकाण्ड). We are told by Valmiki that when Sita disappeared Rama was overwhelmed with grief. Afterwards Rama placed Kusa on the throne of Kosala and went to heaven. The poem of Valmiki has a tragic end. To make the story conform with the rules of dramaturgy भवभूति has made a vital change in bringing about the reunion of Rama and Sita. (Refer to my summary of Ramayan in the introduction).

V. 16. अन्वयः—गांगमंभः मंथादिवक्षुभ्यति अंतरिक्षं च देवर्षिभिः व्याप्तं । आश्चर्यं देवताभ्यां गंगामहीभ्यां सह आर्यां सलिलात् उदेति ।

मंथात्- मंथनात् इव,—On being churned.

V. 17. जुषस्व- जुष 6. A 4, = to be pleased, पुण्यव्रता-पुण्यं व्रतं यस्याः

V. 18. शालीनशीलताम्—शालीनं शीलं यस्य सः शालीनशीलः तस्य भावः शालीनशीलताः = bashfulness. शालीन can also be derived as शालाप्रवेशं अर्हति—शालीनः=अशुष्टः—bashful, shy—according to 'शालीन कौपिने अशुष्टा कार्ययोः' (पा. ५. २. २०).

In connection with “मां प्रत्यात्मनो...शिवानुष्ठाना भव” (P. 16 text)

अनृणा- अविद्यमानं ऋणं यस्याः सा- अनृणा-free from debt.

वैद्यानरेण निर्णीतपुण्यचरित्रा-निर्णीतं पुण्यं चरित्रं यस्याः; refer to my notes on V. 6, Act. I.

स ब्रह्मकैश्च देवैः संस्तुता-Refer to युद्धकाण्ड Chap. 177. There ब्रह्मा tells Rama after Sita entered the fire that he was विष्णु and सीता was लक्ष्मी. Compare “सीतालक्ष्मीर्भवान् विष्णु देवः कृष्णः प्रजापतिः ॥ लोकपालाः- guardians of the quarters.

“इन्द्रो वनिह पितृपतिर्नैस्तोवरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशाक्रमात् (अमर)  
सप्तर्षयः—मरीचि, अत्रि, अंगिरस, पुलस्त्य, पुलह, कतु and वसिष्ठ.

P. 174. V. 19. अन्वयः—त्वं हिरण्ययाः प्रतिकृतेः पुण्यप्रकृतिप्रियां धर्मचारिणीं यथाधर्मं अचरे नियोजय. नियोजय—appoint पुण्यप्रकृति—the holy original कृतार्थः—whose desires are fulfilled.

निर्लज्जो लक्ष्मणः—True that Lakshmana, as an obedient younger brother only did his duty in taking Sita to the forest and leaving her there at the bidding of his brother; but he was conscious of his own weakness in not even protesting against the conduct of Rama. He feels that he was in a way instrumental in ruining her and gives a frank expression to his sense of shamefulness.

The reading ‘वत्स ईदृशस्त्व’ means ‘such as thou art’ i. e. an obedient brother even in the discharge of unpleasant duties.

तथैवतत्—It is just so i. e. just as we thought.

उत्खातलवणः—उत्खातः (uprooted) लवणः येन-मधुरेश्वरः—शत्रुघ्न.

We are told at the close of the first Act that Shatrughna was sent to fight लवण. Now we are told that he arrived in time to meet Sita and her sons along with Rama. Are we to under-

stand that it took Shatrughna twelve years to annihilate लवण? At least we are ignorant as to what शत्रुघ्न was doing for all these twelve years.

For मधुरा the capital of शत्रुघ्न see my notes on V 50 Act I

P. 176. सानुषंगेण—अनुषंगेण सह सानुषंगं. (contact). सानुषंगानि—कल्याणानि—good fortunes never come singly. Comp. संपद् संपदमनु-ब्रजाति'

न प्रत्येयि—I do not believe.

यद्वाप्रकृतिरियं अभ्युदयानाम्—Why! This is the nature of prosperity.

भरतवाक्यं—Lit. the speech of Bharat; a benedictory verse. भरत is the wellknown author of नाट्यशास्त्र. भरतवाक्य may also mean the words of the actor.

V. 20 संयं कथा—The story of Rama's life as narrated in the Ramayan. मंगल्या and मनोहरा qualifying माता and गंगा. (Refer to my note on the spiritual aspect of speech; introduction.

शब्दब्रह्मविदः—can be taken as qualifying बुधा; or कवेः

विन्यस्तरूपाम्—विन्यस्तं रूपं यस्याः. कवेः । प्राज्ञस्य can be construed both with वाल्मीकि and भवभूति. One of the two words एताम् and इमाम् is superfluous. G. takes एताम् to mean variagated or mixed. Both the constructions are possible and possibly the poet intended as much. बुधाः प्राज्ञस्य शब्दब्रह्मविदः कवेः (वाल्मीकेः) तां एतां अभिनयैः विन्यस्तरूपां इमां परिणतां वाणीं परिभाषयन्तु । 'may the wise reflect over this poetic composition developed in this book and represented with the help of gesticulation Et. This effort of the learned poet Vamiki who had realised Brahma in the form of words.

Bhavabhuti means to say that his play is only a transformation of the story of Ramayana in a dramatic form.



The other way to construe would be बुधाः तां एतां (कथां) प्राज्ञस्य शब्दब्रह्मविदः कवेः (भवभूतैः) अभिनयैः विन्यस्तरूपां इमां परिणतां वाणीं परिभावयन्तु- may the wise know that this story is the same as mature composition of the wise poet (भवभूति) who has realised ब्रह्म in the form of words-the composition of which is to be represented with the help of acting Et. The merit of this construction is that both the words एताम् and इमाम् serve a purpose. Here the objects of परिभावयन्तु would be तामेतां and इमां वाणीं.

The reading “परिणतप्राज्ञस्य” would mean (परिणता प्राज्ञा यस्य) of mature intellect. The reading ‘वाल्मीकि’ for तामेताम् gives a better sense.

The name of this Act is Sammelan or Union.

End Of Act VII.





## List of some abbreviations employed in this book.



- काव्यालं०—काव्यालंकारसूत्र of वामन.  
 कुमार०—कुमारसंभव of कालिदास.  
 नाट्य०—नाट्यशास्त्र of भरत.  
 पा—Panini's अष्टाध्यायी.  
 महावीर०—महावीरचरित of भवभूति.  
 मालती०—मालतीमाधव of भवभूति.  
 रघु०—रघुवंश.  
 वीर०—वीरराघव, commentator of the उत्तररामचरित.  
 सि. कौ.—सिद्धान्तकौमुदी.

- 
- Com.—Commentary or Commentator.  
 G.—The Commentary of Ghansyama.  
 Gh.—Mr. Ghate's edition of the Uttararamcharita.  
 N.—The Nirnayasagara edition of the Uttararamacharita.  
 V.—Is'varachandra Vidyasagara's edition of the Uttararama-  
 charita.
-

RECEIVED - NEW YORK, AUGUST 10, 1945

FROM: [illegible]

SUBJECT: [illegible]

TO: [illegible]

RE: [illegible]

DATE: [illegible]

TIME: [illegible]

PLACE: [illegible]

BY: [illegible]

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BY: [illegible]

DATE: [illegible]

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TO: [illegible]

FROM: [illegible]

SUBJECT: [illegible]

DATE: [illegible]

TIME: [illegible]

BY: [illegible]

## APPENDIX 'A'

### Metres in the Play.

I have already pointed out how Bhavabhuti has made the most judicious use of the metrical system throughout his works. He has employed quite a variety of metres though Anushtabha is more common.

There is not a single Sragdhara in the Uttar-ramacharita. It is not suitable to the prevailing sentiment of the drama, namely pathos. The number of Shikharinis and Harinis is much larger in the Uttaracharita than in any other. They are very effective in Karuna and where feeling is predominant. In Mahavircharita the number of Shardulvikridita is very large, as it is very effective in bringing out the heroic sentiment. In the Malatimadhava out of a total of 238 verses the Anushtubhs are only 14, while in the Uttararama out of 255 verses the Anushtubhs are 89.

### The Metrical Scheme.

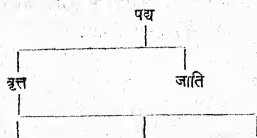
A stanza or Padya is a combination of four 'padas' or quarters, which are regulated either by the number of syllables (अक्षर) or by the number of syllabic instants (मात्रा).

A पद्य is a वृत्त or जाति. A वृत्त is a stanza the metre of which is regulated by the number and position of syllables in each pada or quarter. A जाति is a stanza the metre of which is regulated by the number of syllabic instants in each quarter.

In 1 समवृत्त the padas or quarters composing the stanza are all similar.

In 2 अर्धसमवृत्त the alternate quarters are similar.

In 3 विषमवृत्त the quarters are all dissimilar.



१ समवृत्त      २ अर्ध समवृत्त      ३ विषमवृत्त.

A Syllable is as much of a word as can be pronounced at once, that is a vowel with or without one or more consonants.

A syllable is लघु (short) or गुरु (long) according as its vowel is short or long.

The vowels अ, इ, उ, ऋ and ए are short.

The vowels आ, ई, ऊ, ऋ, ए, ऐ, ओ and औ are long. But a short vowel is prosodially long when it is followed by an Anuswar or Visarga, or by a conjunct consonant. So also the last syllable of a Pada is either long or short according to the exigence of the metre whatever be its natural length.

In metres regulated by the number of syllabic instants one instant or matra is allotted to a short vowel and two to a long one.

For the purpose of scanning metres regulated by the number of syllables writers on prosody have devised eight 'Ganas' or syllabic feet, each consisting of three syllables and, distinguished from one another by particular syllables being short or long. They are as follows :—

मल्लिगुरु ल्लि लघुश्च न करोः भादि गुरुः पुनरादिलघुर्ध्वः ।

जो गुरु मध्यगतो र लमध्यः ; सौस्तगुरुः कथितौस्तलघुस्तः ॥

आदिमध्यावसानेषु यततायांति लाघवम् ।

भजसा गौरवं याति मनौ तु गुरुलाघवम् ॥

The symbol ∪ denotes a short syllable, and — a long one. The different Ganas are represented as follows :—

य ∪ — — (Bacchius)

Similarly ल (∪) is used to

र — ∪ — (Amphimacer)

denote a short syllable and

त — — ∪ (Antibacchius)

ग (—) a long one.

भ — ∪ ∪ (Dactylus)

ज ∪ — ∪ (Amphibrachys)

स ∪ ∪ — (Anapaestus)

म — — — (Molosses)

न ∪ ∪ ∪ (Tribrachys).

**शिखरिणी**—रसै रद्वैदिक्रा यमनसभलागः शिखरिणी (6, 11). I. 28, 29, 35, 38; II. 1, 2, 26, 27; III. 13, 30, 40, 44; IV. 3, 10, 11, 12, 13, 14, 21; V. 9, 16, 26; VI. 11, 14, 28, 30, 33, 35, 38, 39 (30 verses).

**वसन्ततिलका**—उक्ता वसन्ततिलका तभजा जगौ गः । I. 7, 9, 14, 25; 36; II. 10, 11, 22, 23; III. 8, 11, 12, 21, 26, 28, 47; IV. 6, 23, 29; V. 10, 11, 24, 33; VI. 7, 16, 19. (26 verses).

**शार्दूलविक्रीडित**—सूर्याश्चैर्यदि सः सजौ सततगाः शार्दूलविक्रीडितम् (12, 7). 1. 39; II. 9, 16, 28, 29, 30; III. 16, 37, 43, 45; IV. 1, 5, 17, 20, 22, 24; V. 6, 14, 19, 27, 34, 35; VI. 18, 40; VII. 20, (25 verses).

**मालिनी**—ननमययुतेयं मालिनी भोगिलोकैः (8, 7). I. 24, 26, 27; II. 20, 21; III. 5, 19, 23, 25, 48; V. 2, 3, 13; VI. 12, 24, 26. (16 verses).

**मन्दाक्रान्ता**—मन्दाक्रान्ताम्बुधिरसनगैर्मौ भनौ तौ गयुग्मम् (4, 6, 7). I. 33; II. 13, 14, 25; III. 6, 15, 36, 38; IV. 26; V. 12; VI. 9, 22; VII. 6. (13 verses).

**हरिणी**—नसमरसल गः षड्वेदैर्हयैर्हरिणी मता (6, 4, 7). I. 20, 23; II. 4; III. 25, 24, 31, 32; IV. 19; V. 28. (9 verses).

**उपजाति**—A mixture of इन्द्रवज्रा and उपेन्द्रवज्रा (उपेन्द्रवज्रा जतजास्तौगौ). I. 15; II. 6; III. 35, 42; IV. 16; VI. 15, 27. (7 verses).

**प्रहर्षिणी**—त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् (3, 10). I. 30, 31, 40, 49; III. 39; V. 1, 18. (7 verses).

**इन्द्रवज्रा**—स्यादिन्द्रवज्रा यदि तौ जगौ गः । I. 11, 44; II. 3; IV. 8; VII. 4, 16. (6 verses).

**पुष्पिताग्रा**—अयुजि नयुगरेफतौ यकारो युजि तु नजौ जरगाश्च पुष्पिताग्रा । III. 18, 20; IV. 4; V. 4; VI. 8. (5 verses).

**मञ्जुभाषिणी**—सजसा जगौ च यदि मञ्जुभाषिणी । I. 18; III. 4; VI. 4, 17, 41. (5 verses).

**शालिनी**—मातौ गौ चेच्छालिनी भोगिलोकैः (4, 7.) I. 42; III. 2; IV. 18; V. 30, 32. (5 verses).

पृथ्वी—जसो जसयल वसुधहयतिश्च पृथ्वी गुरुः (8. 9). V. 5; VI. I, 37.  
(3 verses).

रथोद्धता—राक्षराविह रथोद्धता लगौ । I. 34, 37, 45. (3 verses).

आर्या—III. 41; VI 13. (2 verses).

द्रुतविलम्बित—द्रुतविलम्बित माह नभौ भरौ । III. 27; IV. 15. (2 verses).

औपच्छंदसिक—V. 8. स, स, ज, ग, ग in uneven पादs end स, भ,  
र, य, in even पादs): (1 verse).

वंशस्थ—जतौ तु वंशस्थमुदीरितं जरौ । VI. 25. (1 verse).

Total 253 verses.

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## APPENDIX 'B'

Geographical places named or referred to in the play.

**कुशावती or कुशस्थली**—The capital of Dakshina-Kosala situated in the defiles of the Vindhya; it must have been to the north of the Narmada but south of the Vindhya, and is probably the same as Ramnagar in Bundelkhand. Rajasekhar calls the lord of Kusasthali मध्यदेशनरेंद्र, the lord of the middle-land of Bundelkhand.

**केकय**—The country of the Kekayas bordering on Sindhu-Desa. q. v.

**केरल**—The strip of land between the Western Ghats and the sea, north of the Kaveri. The principal rivers in this tract are the Netravati, the Saravati and the Kali Nadi which is considered to be the same as the *murala* referred to in U. 3 and forms the principal river of the Kerala. Kerala corresponds to modern Kanara and probably includes Malabar also, and extends beyond the Kaveri.

**कौशिकी**—N. of river (Kusi) which flowed on the east of Durbhanga through northern Bhagalpur and Western Poornea. Near the banks of the river stood the hermitage of the sage ऋष्यशृंग.

**जनस्थान**—"Human habitation," a part of the great Dandaka forest which stood in the vicinity of the mountain called प्रस्रवण. The celebrated पंचवटी (identified by local tradition with the place of the same name situated about 2 miles from the present Nasik) stands in this tract.

**पद्मपुर**—The native place of the poet Bhavabhuti. It has now been identified with the village of that name three miles from Amgaon, a station on the main line of the Bengal-Nagpur Railway in the Bhandara District of the Central Provinces.

**पंपा**—N. of a celebrated lake, which is considered to be the same as the river Pennair, near which stands the Rishyamuk a mountain. The river is known to rise from tanks; the northern part especially forms a stone tank in the centre of Chanderdoorg. This was probably the original पंपा and Chanderdoorg the Rishyamuka mountain. Subsequently the name was transferred from the tank to the river which rose from it.

**विदर्भ**—The modern Berar, a great kingdom in ancient time lying to the north of Kuntala and extending from the banks of the Krishna to about the banks of the Narmada. On account of the great size, the country was also called 'Maharashtra' Cf. B.R. 10, 74. Kundinapura also called Vidarbha, was its ancient capital which probably stands for the modern Bedar. The river Varada (Wardha) divided Vidarbha in two parts, Amaraoti being the capital of the Northern, and Pratishthan of the southern part.

**विदेह**—N. of a country lying to the North-east of Magadha. Its capital Mithila is the same as Janakapur in Nepal, north of Madhuvani. Videha must have covered, in ancient times, besides a portion of Nepal, all such places as Sitamari, Sitakunda, or the northern part of the old district of Trihut and the North Western portion of Champaranya.



# APPENDIX 'C'

1 ब्रह्मा	21 असमंज	1 निमि
2 मरीचिः	22 अंशुमान	2 मिथि
3 कश्यप	23 दिलीप	3 जनक
4 The sun ( विवस्वत )	24 मगरीथ	4 उदावत्
5 विवस्वान् ( वैवस्वत मनु )	25 ककुत्स्थ	5 नंदिवर्धन
6 इक्ष्वाकु ( King of अयोध्या )	26 रघु	6 सुकेतु
कुषि	27 प्रहृद ( कल्माषपाद राक्षस )	7 देवरात
8 विकुक्षि	28 राक्षण	8 बृहदथ
9 वाण	29 सुदर्शन	9 महावीर
10 अनरण्य	30 अशिवर्ण	10 सुधृति
11 धृष्टु	31 शीघ्रग	11 धृष्टकेतु
12 त्रिशंकु	32 मरु	12 हयव
13 कुशुमार	33 प्रद्युत्थुक	13 मरु
14 युवनाश्वो	34 अबरीष	14 प्रतीधक
15 मान्धाता	35 नहुष	15 फौतेरथ
16 सुसन्धि	36 ययाति	16 देवमीड
17 ध्रुवसार्धे	37 नामाग	17 विबुध
18 भारत	38 अज	18 महाप्रक
19 असित	39 दशरथ	19 कीतिरात
20 सार	40 ( राम ) लक्ष्मण	20 महारोमा
		21 स्वर्णरोमा
		22 चरुचरोमा
		23 सीरवज कुलाभज ( king of सीकाश्व. )
		24 सीता, जर्मिल

दशमि परमप्रीतो वनासे मुनिदेवमा

सीता रामाय नंद ते अर्मिलां लक्ष्मणायै । वीरेशुल्कां मम सुतां सीतां सुरसुतोपमां । २१ । द्वितीयां अर्मिलां चैव त्रिवेदामि न संशयः । दशमि परमप्रीतो वज्रो ते मुनिपुंगव । २२ । लक्ष्मणयो राजन् गोदानकारयस्वह । पितृकर्मिणं ( नांदी आद ) भद्रं ते ततो वैवाहिकं कुरु । बालकान् ७०, ७१ ।

# APPENDIX F.

The following table has been prepared by Ramkrishna Kavi.

Type of the play.	Theme.	Kohala's उपरुपाका	Hero and his nature.	Extent in Acts.	Unity (sandhis)	Vrittis	Rasa	Specialities
1 नाटक.	Well known & Pauranic.	नाटिका	Heroic and noble or दिव्य	5-10	5 Unities of 64 Angus	Four	All Rasas श्रीर and श्रीर prominent.	High and noble type.
2 प्रकरण	Creation of the poet (उत्पत्ति)	प्रकरणिका	Excluding divine, Prahara, Kaba, trinas and Vaisya.	Do	Do	Do	Do	Civilised and worldly
3 समुच्चय	Known स्थापित	चित्रा	Devas & Rakshasas, Uddhata heroes (12)	3 in three nig-has total 13½ hours	All the 4 Except विष्णु	All the four except Kausiki	Vir & Sringara	Fight, deceit invasion, Vith-pungas may be used.
4 ईदम्बरा	Do	चित्रनाल	Divine being for a divine heroine.	4	3 Unities	Arabhati	Light Sringara	Forceful abhuc-tion fight Ek.
5 हिम	Do	द्विपिका	Well known heroic (16 heroes)	4	4. Except विष्णु	Satvati and Arabhati	Rautra (Sringara not allowed)	Maya, Indralpa, Deva, Prahara, Ek. Ectamand and Fear.
6 व्योमग	Do	सुगन्धिता	Known, Uddhata Feminine characters are very few.	1	3 Unities. no रत्न and प्रसन्न	Arabhati	Vira & Hasya	Fight beating bullying Ek.
7 उत्पत्ति	Well known or created by the poet	विदेगिनी	No divine beings	1	First and the last Unities.	Bharati	Karuna	Grief of women cries, dejection Ek.
8 प्रहसन	created	दासिका	Suvasin, sage, brahmin, Vaisya, Ika, Vita Etc.	1	Do	Do	Hasya	Worldly life not ver vulgar
9 भाषण	Do	भाषिका	Single character Vitha, Dhurta	1	Do	Do	Sringara and Vir (only to be suggested)	Lasranga allowed Conversation by question and repetition.
10 नीवी	Do	सत्योत्पादनी	One or two characters Vitha or Dhurta.	1	Do	Kausiki	Touch of Sringara	Angas specially thirteen.

# Appendix E.

## Index to stanzas in the Play.

	अं०	श्लो०		अं०	श्लो०
अकिञ्चिदपि कुर्वाणः	६	५	अस्मिन्नेव लतागृहे	३	३७
अज्ञादज्ञात्सृत इव	६	२२	अस्यैवासीन्महति	२	२५
अतिशयितसुरासुर	५	४	अहेतु पक्षपातो यः	५	१७
अत्यद्भुतादसि	५	१०	अहो प्रश्रययोगेऽपि	६	२३
अथ कोऽयमिन्द्रमाणि	६	१७	अहो प्रासादिकं रूप	६	२०
अथेदं रक्षोभिः	१	२८	आगर्जद्गिरिकुञ्जकुञ्जर	५	६
अद्वेतं सुखदुःखयोः	१	३९	आयुष्मतः किल लवस्य	६	१६
अनियतरुदितास्मितं	४	४	आलिम्पन्नभूतमयैः	३	३९
अनिभिन्नो गभीरत्वात्	३	१	अधिर्भूतज्योतिषां	४	१८
अनुदिवसमवर्धयत्	३	१८	आविवाहसमयाद्गृहे	१	३७
अनुभावमात्रसमव	६	४१	आश्चर्योत्तनं नु हरि	३	११
अन्तःकरणतत्त्वस्य	३	१७	आश्वासस्नेहभक्ती	६	१०
अन्तर्लीनस्य दुःखाम्नेः	३	९	आसीदियं दशरथस्य	४	५
अन्वेष्टव्यो यदसि	२	१३	इक्ष्वाकुवंशोऽभिमतः	१	४४
अपत्ये यत्तादृगदुरित	४	३	इक्षुदीपादपः सोऽयं	१	२१
अपरिस्फुटनिखाने	३	७	इतिहासं पुराणं च	५	२३
अपि जनकसुतायाः	६	२६	इदं कविभ्यः पूर्वैर्भ्यो	१	१
अपूर्वकर्मचाण्डाल	१	४६	इदं विश्वं पाल्यं विधि	३	३०
अप्रतिष्ठे रघुज्येष्ठे	६	२५	इयं गेहे लक्ष्मीरिय	१	३८
अमृताभ्यातजीभूत	६	२१	इह समदशकुन्ता	२	२०
अयं तावद्वाष्पच्छुटित	१	२९	ईदृशानां विपाक्येऽपि	३	३
अयं शैलाघातक्षुभित	५	९	उत्पत्तिपरिपूतायाः	१	१३
अयं हि शिशुरेककः	५	५	उपायानां भावादवि	३	४४
अयि कृठोर यशः किल	३	२७	ऋषयो राक्षसीमाहुः	५	२९
अरुन्धति जगद्वन्द्ये	७	१७	ऋषीणामुग्रतपसां	१	५०
अलसललित	१	२४	एको रसः करुण एव	३	४७
अवदग्धकर्तुरित	६	४	एतत्पुनर्वनमहो	२	२२
अवनिरमरसिन्धुः	३	४८	एताद्धि परिभूतानां	४	२४
अस्मिन्नगस्त्यप्रसुखाः	३	३	एतद्विशसवज्रघोर	४	२५

एतस्मिन्मदकल	१	३१	चतुर्दश सहस्राणि	१	१५
एतस्मिन्मसृणितराज	५	१८	चिरं ध्यात्वा ध्यात्वा	६	३८
एतानि तानि गिरि	१	२५	चिराद्वेगारम्भी प्रसृत	२	२६
एते त एव गिरयो	२	२३	चुडाचुम्बितकङ्कपत्र	४	२०
एते ते कुहरेषु गदद	२	३०	चडामण्डलबंधनं	५	३५
एतौ हि जन्यसिद्धास्त्रौ	७	१५	जगन्मङ्गलमात्मानं	७	८
एष वः श्लाघ्यसंबन्धी	४	९	जनकानां रघुणां च यत्	६	४२
एष साङ्ग्रामिको न्यायः	५	२२	जनकानां रघूणां च यत्	१	५१
एषा वसिष्ठगुप्तानां	७	१३	जातस्य ते पितुरपीन्द्र	५	२४
कठोरपारावतकण्ठ	६	२५	जामातृयज्ञेन वयं	१	११
कण्डूलद्विपगण्डपिण्ड	२	९	जीवन्तु तातपादेषु	१	१९
कतिपयकुसुमोद्गमः	३	२०	जीवयन्निव ससाध्वस	१	३४
कथं न्याय्यमनुष्ठानं	५	२१	जुम्भितं च	६	२
कन्यां दशरथो राजा	१	४	ज्याजिह्वया बलघितो	४	२९
कन्यायाः किल पूजयन्ति	४	१७	तदस्थं नैराश्यादपि	३	१३
करकमलवित्तीर्णैः	३	२५	तत्कालं प्रियजन	१	३०
करपल्लवः स तस्याः	३	४१	तथैव रामः सीतायाः	६	३२
कष्टो जनः कुलधनैः	१	१४	तुरगविचयव्यभ्रानुर्वी	१	२३
कामं दुग्धे विप्रकर्ष	५	३०	ते हि मन्ये महात्मानः	१	४८
किं त्वनुष्ठाननित्यत्वं	१	८	त्रस्तैकहायनकुरङ्ग	३	२८
किं त्वात्कान्तकठोर	५	१९	त्रातुं लोकानिव परि	६	९
किमपि किमपि मन्दं	१	२७	त्वदर्थमिव विन्यस्तः	६	३६
किरति कालतर्किचित्	५	२	त्वया जगन्ति पुण्यानि	१	४३
किसलयमिव मुग्धं	३	५	त्वया सह निवत्स्यामि	२	१८
कुवलयदलसिङ्घद्वयमः	४	१९	त्वष्ट्यन्त्रमभिभ्रान्त	६	३
कुशाध्वतनया ह्येते	५	१५	त्वं वह्निर्मुनयो वसिष्ठ	४	५
कुशाध्वः कौशिको	७	९	त्वं जीवितं त्वमसि मे	३	२६
कोऽप्येष संप्रति नवः	५	३३	त्वमेव ननु कल्याणि	३	१०
क तावानानन्दो निर	६	३३	त्वरस्व वत्से वैदेहि	७	१८
क्षुभिताः कामपि दशां	७	१२	दत्ताभये त्वयि	२	११
गुञ्जकुञ्जकुटीर	२	२९	दत्तेन्द्राभयदक्षिणैः	६	१८
गृहीतो यः पूर्वं परिणय	३	४०	ददतु तरवः पुष्पैः	३	२४
घोरं लोके विततमयशो	७	६			

	अ०	श्लो०
दधति कुहरभाजा	२	२१
दर्पेण कौतुकवता	५	११
दलति हृदयं गाढो	३	३१
दह्यमानेन मनसा	७	७
दिनकरकुलचन्द्र	६	८
दिष्ट्या सोऽयं महाबाहु	१	३२
दुःखसंवेदनायैव	१	४७
दृष्टिस्तृणीकृतजग	६	११
देवस्त्वां सविता धिनोतु	५	२७
देवि सीते नमस्तेऽस्तु	७	१०
देव्यामपि हि वैदेह्यां	१	६
देव्या शून्यस्य जगतो	३	३३
न किञ्चिदपि	२	१९
न किल भवतां देव्याः	३	३२
न तेजस्तेजस्वी प्रसृत	६	१९
न प्रमाणीकृतः पाणिः	७	५
नन्वेष त्वरितसुमन्त्र	५	१
नमो वः परमास्त्रेभ्यो	७	११
नवकुवलयस्निग्धै	३	२२
नियोजय यथाधर्म	७	१९
निष्कृजस्तिमिताः कचित्	२	१६
नीरन्ध्रबालकदली	३	२१
नीवारौदनमण्डमुष्ण	४	१
नूनं त्वया परिभवं च	४	२३
नैताः प्रियतमा वाचः	३	३४
पञ्चप्रसूतेरपि तस्य	४	१६
पतनविरलैः	१	२०
परिणतकठोरपुष्कर	६	१३
परिपाण्डुदुर्बलकपॉल	३	४
पश्चात्पुच्छं षहति विपुलं	४	२६
पश्यामि च जनस्थानं	२	१७
पातालेदरकुजपुञ्ज	५	१४
पापेभ्यश्च पुनाति वर्ध	७	२०

	अ०	श्लो०
पुत्रसंक्रान्तलक्ष्मीकैः	१	२२
पुरा यत्र स्रोतः पुलिन	२	२७
पुरा रूढे स्नेहे परि	६	२८
पूरोत्पीडे तटाकस्य	३	२९
पौलस्त्यस्य जटायुषा	३	४३
प्रकृत्यैव प्रिया सीता	६	३१
प्रत्युप्तस्यैव दधिते	३	४६
प्रसाद इव मूर्तस्ते	३	१४
प्रियप्राया वृत्तिर्विनिय	२	२
प्रियानुणसहस्राणां	६	३४
बाष्पवर्षेण नीतं वो	६	२९
ब्रह्मादयो ब्रह्महिताय	१	१५
ब्रह्मादयो ब्रह्महिताय	६	१५
भो भो लव महाबाहो	५	७
भ्रमिषु कृतपुटान्तः	३	१९
मनोरथस्य यद्दीर्घं	५	२०
मन्थादिव क्षुभ्यति	७	१६
महिमामेतस्मिन्निय	४	२१
मा निषाद प्रतिष्ठां	२	५
मुनिजनशिशुरेकः	५	३
मेघमालेव यश्चाय	२	४
म्लानस्य जीवकुसुम	१	३६
य येव मे जनः पूर्वं	४	७
यत्र हुमा अपि मृगा	३	३
यत्नानन्दाश्च मोदाश्च	२	१८
यत्सावित्रैर्दापितं	१	४२
यथा तिरश्चीनमलात	३	३५
यथा वसिष्ठाङ्गिरसौः	७	१४
यथेच्छं भोग्यं वो वन	२	१
यथेन्द्रावानन्दं व्रजति	५	२६
यदस्याः पश्युर्वा रहसि	४	१४
यदा किञ्चित्	६	३५
यदि ते सन्ति सन्त्येव	४	३६

	अं०	श्लो०		अं०	श्लो०
यदच्छासंवादः किमु	५	१६	शान्तं महापुरुषसंगदितं	६	७
यं ब्रह्माणमियं देवी	१	२	शिखुर्वा शिष्या वा	४	११
यया पुतमन्यो निधि	४	१०	शुक्लाच्छदन्त	६	२३
यस्यां ते दिवसास्तया	२	२८	शैशवात्प्रभृति पोषितां	१	४५
येनोद्गच्छद्विसक्सलय	३	१५	श्रमाम्बुशिशिरीभव	६	३७
योऽध्वमध्वः	४	२७	स एष ते वल्लभ	२	६
रणत्करण	६	१	संख्यातांतैर्द्विरहतुरग	५	१२
राज्वाश्रमानिवासेऽपि	७	१	सतां केनापि कार्येण	१	४१
लीलोत्खातमृणाल	३	१६	संतानवाहीन्यपि	४	८
लौकिकानां हि साधूनां	१	१९	समयः स वर्तते इवैष	१	१८
वज्रादपि कठोराणि	२	७	समाश्वसिहि कल्याणि	७	३
वत्सायाश्च रघुद्रहस्य	४	२२	संबन्धस्पृहणीयता	६	४०
वपुरावेयुतसिद्धा	६	२४	संबन्धिनो वसिष्ठादिन्	१	१६
वयमपि न खल्वेवंप्रायाः	५	२८	स राजा तत्सौख्यं स	४	१२
वसिष्ठाधिष्ठिता देव्यो	१	३	सर्वथा व्यवहर्तव्यं	१	५
वसिष्ठो बाल्मीकिदेशरथ	६	३९	स संबन्धी श्लाघ्यः	४	१३
वितरति गुरुः प्राज्ञे	२	४	सस्त्वेदेराभाञ्चितकम्पि	३	४२
विद्याकल्पेन भरता	६	६	सिद्धं ह्येतद्वाचि वीर्यं	५	३२
विना सीतादेव्या किमिव	६	३०	सीतादेव्या स्वकरकलितैः	३	६
विनिवर्तित एष	५	८	सुहृदिव्य प्रकटय्य	४	१५
विनिश्चेतुं शक्यो न	१	३५	सैनिकानां प्रमायेन	४	३१
विरोधो विश्रान्तः प्रस	६	११	सोढधिरं राक्षसमध्य	७	४
विछलितमातिपूरैर्बाष्प	२	२३	सोऽयं शैलः ककुभ	१	३३
विश्रम्भादुरसि निपत्य	१	४९	स्निग्धयामाः क्वचिदपर	२	१४
विश्वभरात्मजा देवी	७	२	ज्ञेहं दयां च सौख्यं च	१	१२
विश्वभरा भगवती	१	९	ज्ञेहात्माजयितुमेत्य	१	७
वीचीवातैः शीकरक्षोद	३	२	स्पर्शः पुरा परिचितो	३	१२
वृद्धास्ते न विचारणीय	४	३४	स्मरसि सुतनु	१	२६
वैलोहोलक्ष्मभित	३	३६	हा हा देवि स्फुटति	३	३८
व्यतिकर इव भीमः	५	१३	हा हा धिक्परगृहवास	२	४०
व्यतिषजति पदार्था	६	१२	हृदि नित्यानुषक्तेन	४	२
व्यर्थं यत्र कपनिन्द्रसख्य	३	४५	हे हस्त दाक्षिण	२	१०
शम्बूको नाम वृषलः	२	८			



## Appendix F

### BOMBAY UNIVERSITY EXAMINATION PAPERS.

(N. B. Questions repeated are omitted ).

1891.

I Translate into English:—(1) अव्याहृतज्योतिरार्पं ते प्रातिभं चक्षुः ।  
(2) विपर्यासं यातो घनविरलभावः क्षितिरुहाम् । (3) इत्यादिभिः प्रियशतैरनुरुध्य मुग्धां  
तामेव शान्तमथवा किमिवोत्तरेण । (4) याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ।  
(5) प्रसादे कोपे वा तदनु मदधीनो विधिरभूत् । (6) सुलभसौख्यं तावद्बालत्वं भवति ।  
(7) अश्व इति पशुसमाम्नाये सांप्रामिके च पठ्यते । (8) तदपि खलु मे स व्याहारस्तु-  
रंगमरक्षिणां विकृतिमखिलक्षत्राक्षेपप्रचण्डतयाऽकरोत् । (9) अहो निरन्वयविपर्यासविरस-  
वृत्तयो विप्रलम्भपर्यवसायिनस्तापयन्ति संसारवृत्तान्ताः । (10) तामेतां परिभावयन्त्व-  
भिनयैर्विन्यस्तरूपां ( v. l. ०रूपा ) बुधाः शूद्रब्रह्मविदः कवेः परिणतप्रज्ञस्य वाणीमिमाम् ।

II. Explain the meanings of the following expressions:—  
पदवाक्यप्रमाणतत्त्वज्ञः ; अर्थवादः ; विवर्तः ; पुटपाकः .

III. Discuss the different readings in the following lines:—  
(a) यच्चाद्भुतं कर्म विशुद्धिकाले प्रत्येतु कस्तत् ह्यति ( v. l. भुवि ) दूरवृत्तम् । (b) अन्तः-  
प्रसुप्त ( v. l. प्रपृप्त ) दहनौ ज्वलन्निव वनस्पतिः । (c) अरुन्धतीजनकौ—अये मेध्या-  
श्वरक्षाप्रसङ्गात् ( v. l. ०रक्षापदेशात् ) उपागतौ वत्सश्चन्द्रकेतुरथ द्रष्टव्यः । अहो  
सुदिवसः । (d) आश्चर्यमार्था सह देवताभ्यां गङ्गामहीभ्यां सलिलालुपैति ( v. l. ०दुदेति ) ।

IV. Give a brief sketch in English of Bhavabhuti's description of the Dandaka forest.

1899.

I. Translate into English:—(a) भ्रमिषु कृतपुटान्त ० &c. III. 19.  
(b) संख्याततैर्द्विरगतुरग ० &c. V. 12.

II. "Bhavabhuti, as a rule, adapts his style to the sentiment." Illustrate this remark by quotations from the play.

III. (a) Explain the allusion in यानि त्रीण्यकुतोभयान्यपि पदान्या-  
सन्स्वरायोधने यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः । V. 35. (b) Write  
grammatical notes on:—अगणिततनुतापं तप्त्वा; ओजायितम्; अव्रह्मण्यम्; द्वादश-  
वार्षिकम्; सोमपीथिन्;

IV. Explain fully, giving the context where necessary:—  
(a) अये मय्यमाम्बावृत्तान्तोऽन्तरित आर्येण । (b) अन्वर्थ एवायमधुना प्रलापो वर्तते । (c)  
विद्याकल्पेन मरुता मेघानां भूयसामपि । ब्रह्मणीव विवर्तानां कापि विप्रलम्बः कृतः ॥ VI 6.

V. Describe the character of Rama as painted by  
Bhavabhuti, supporting your answer by quotations.

### 1901.

I. Discuss the merits and defects of the Uttararamacharita.

II. Translate into English:—(a) सस्वेदरोमाञ्चितः &c. III. 42; (b)  
अपत्ये यत्तादरदुरितः &c. IV. 3. Dissolve and name the compounds  
सस्नेहः and मरुत्वान्मः in (a), and name the metres.

III. Explain with reference to context:—(a) स्थाने खलु वाक्य-  
निवृत्तिर्मोहश्च । (b) वृद्धास्ते न विचारणीयचरिताः । (c) चित्तमात्रायादन्यो नूतनच्छन्द-  
सामवतारः । (d) मया पुनर्ज्ञातं व्याघ्रो वा वृको वैष इति ।

IV. (a) Give the meanings of—ब्रह्मकोष, व्यतिकर, प्रचलकिन्, and  
हरि. (b) Derive निर्ऋति, सौनिक and तौर्यत्रिक. (c) Write grammatical  
notes on द्वैण, अपस्किरमाण, हिरण्यमयी and परःसहस्र.

### 1903.

I. Translate into English:—(1) श्रमाञ्जुशिशिरीः &c. VI. 37; (2)  
पापम्यश्च पुनाति &c. VII. 20.

II. Explain fully, with reference to the context:—(a) अस्त्ये-  
तत्, आर्यपुत्र अस्त्येतत् । (b) कथं नामशेषामित्याह । (c) गुरुजनोपरोधात्क्षणं क्षम्यता-  
मतिक्रमो रामस्य । (d) अहो संविधानकम् । (e) अयं पुनरविरुद्धः प्रकार इति वृद्धेभ्यः  
श्रूयते । (f) तं हि धर्मसूत्रकाराः समामनन्ति ।

III. Make a few remarks on the language, ideas and  
sentiments of the Uttararamacharita.

IV. (a) What was the position of (i) Woman, and (ii) Brahmins in the age of Rama as depicted by Bhavabhuti ? (b) Describe in English the exterior of a क्षत्रियब्रह्मचारिन्. (c) Write grammatical notes on अभिमास्तु, धिनोतु, द्रढयति, स्निग्ध and मौलिक.

### 1905.

I. Translate into English:— (a) कूजत्कुञ्जकुटीरं &c. II. 29; (b) यया पूतमन्यो निधिरपि &c, IV, 10; (c) हन्त हन्त भोः.....प्रवेपते ।

II. Explain the propriety of the following with reference to the context and the whole play:—(a) एते हि हृदयमर्मच्छिदः संसार-भावाः । (b) हा आर्यपुत्र एतावत्ते दर्शनम् । (c) हन्त मिथीकृतो रसो वर्तते । (d) सर्वथा व्यवहर्तव्ये कुतो ह्यवचनीयता ।

III. (a) Show the harmony between the first Act and the last. (b) Why has the third Act been called छाया ?

### 1909.

I. Translate into English:—(a) अद्वैतं सुखदुःखयोः &c. I. 39. (b) कष्टमेवं नाम जरया...आक्रन्दितुमपि न शक्यते ।

II. Explain with reference to the context:—(a) किमस्या न प्रेयो यदि परमसद्वास्तु विरहः ( *v. l.* यदि पुनरसद्वा न विरहः, किमपरमसद्वास्तु विरहः ) । (b) भिद्यते वा सद्ब्रुतमीदृशस्य निर्माणस्य । (c) नूनं संकल्पाभ्यासपाटवोपादान एष भ्रमो रामभद्रस्य । (d) कुतोऽतिक्रान्तमनोरथाया ममैतत् । (e) मुग्धहृदय कोऽयमाकस्मिकस्ते ज्ञेहपरिप्लवो विक्रमः ।

III. "As the poet of nature and human passion and feeling generally, Bhavabhuti occupies a very high rank among Sanskrit authors " Justify and illustrate this remark from your play.

IV. Explain clearly the idea in the verse ending with संहस्य कुवलयिनो भुवो विभागाः ( I 31 ). Or, state in what sense Bhavabhuti uses the words विप्रलम्भ, व्यतिकर and वितर्त.

1911.

I. Translate into English:—बूढानुम्बित० &c. VI. 20. Name the metre, and dissolve the compound भस्मस्तोकपवित्रलाञ्छनम्.

II. Explain clearly with reference to context:—(a) अर्थवाद एषः । दोषं तु कंचित्कथय येन प्रतिविर्धयेत् । (b) त्वाष्ट्रयन्त्रभ्रमि० &c. IV. 3. (c) अथ वा स्नेहश्च निमित्तसव्यपेक्षश्चेति विप्रतिषिद्धमेतत् । (d) अयि देव राक्षसकुलधूमकेतो अद्यापि ते मन्युविषयः ।

III. (a) Write grammatical and explanatory notes on:—वज्र-कौलायितम्, पूतमन्यः, निगमान्तविद्या, त्रयीवर्जम्. (b) What do you know of the following from the Uttara:— शान्ता, मधुपर्क, school holidays, भरत, the weak points in Rama's career, सूहृता वाक् ?

IV. Indicate the the time taken by the action of the Uttar. or, briefly point out the salient features of Rama's character, supporting your remarks with quotations.

1916

(1). Translate into English any two of the following.

(a) अद्वैतं सुखदुःखयो etc.

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत् प्राप्यते.

(d) स्निग्धश्यामाः कचिदपरतो etc.

एतेतीर्थाश्रमगिरिसिद्धिर्भक्तान्तरामिश्राः

संदृश्यन्ते परिचितभुवो दण्डकारण्यभागाः ॥

(c) पातालोदर कुञ्जपुञ्जिततमः श्यामै etc.

उत्तप्तस्फुरदारकूटकपिलज्योतिर्ज्वलद्दीप्तिभिः

मीलन्मेघताडित्कडारकूहरैर्विन्ध्याद्रिकूटैरिव

Name & dissolve the compounds in black. Give the metre of (b) and its scheme.

3. Discuss readings in the following

(a) प्रतनुविरलैः ( v. l. पतनविरलैः ) प्रान्तोन्मीलनमनोहरकुन्तलैः ( v. l. )

मनोहर कुङ्कुमलः )

दशनमुकुलैर्मुग्धालोकं ( दशनकुसुमैर्मुग्धालोकं. v. l. ) शिशुर्दध  
मुखम् ।

(b) विकारश्चैतन्यं भ्रमयति च संमोलयति च ( समुन्मीलयति च v. l. )

Or

Give in your own words in English or Sanskrit the substance of the dialogue between Chandraketa & Lava.

1922

2. Translate into English, adding explanations and supplying the context any four of the following passages.

(1) किमत्रोच्यते । प्रसवः खलु प्रकर्षपर्यन्तः स्नेहस्य । परं चैतदन्योन्यसंश्लेष  
पित्रोः ।

(2) स्थाने खलु वाक्यनिवृत्तिर्माहृष्य ।

(3) कर्तव्यानि खलु दुःखितैर्दुःखानवापणानि ।

(4) भूयसा जीविधर्म एष यद्रसमयी कस्यचित् क्वचित् प्रीतिः । यत्र लौकिकानां  
पचारस्तारमैत्रकं चक्षुराग इति । तमप्रति संख्येयमनिर्बन्धनप्रमाणमामनान्ति ।

(5) अकिंचिदपि कुर्वाणः सौख्यैर्दुःखान्यपोहति । तत्तस्य किमपि द्रव्यं यो  
यस्य प्रियो जनः ॥

(6) अथवा स्नेहश्चनिमित्तं सव्यपेक्षश्चेति विप्रतिषिद्धमेतत् ।

(7) यद्वा सर्वसाधारणो ह्येष मानसो मोहग्रन्थिश्चेतनावतामुपप्लवः संसारतन्तुः

(8) अस्ति खलु तत्रभवान् काश्यपः श्रुकिण्ठपदलागच्छनः पदवाक्यप्रमाण  
भवभूतिर्नाम जातुकर्णपुत्रः ।

What are the two views of understanding this passage Which, you think, is the name of the poet and which his designation ? Give reasons for your opinion.

3. (a) Write explanatory notes on:—

विवर्तः , संख्यामङ्गलप्रस्थिः , and अर्थवादः .

(b) Comment on the following from the grammatical point of view — स्तन्यत्यागात्परेण, ललाटतपः, सारलक्ष्मच्छाये, and  
प्रवृत्तनीभर्त्सिकवदन्तीकः

(c) Discuss the various readings in the followings passages and state which you prefer most and why ?

(1) यानि त्रीण्यपराङ्मुखान्यपि पदान्यासन् खरायोधने ।

v. l. यानि त्रीण्यकुतोभयान्यपि पदान्यासन् खरायोधने ।

v. l. यानि त्रीण्यकुतोमुखान्यपि पदान्यासन् खरायोधने ।

v. l. मया पुनरेभ्य एव द्रुपेभ्युमज्ञेनायुधपरिग्रहः कृतः

(2) v. l. मया पुनरेभ्य एवाभिद्रग्धमज्ञेन यदायुध परिग्रहं यामदध्या रुढा दुर्योग

(a) Mention the various sources from which Bhavabhuti probably drew materials for his Uttararamcharita, pointing out, the important changes which he has introduced and their significance from the dramatic point of view.

(b) " There is no doubt Bhavabhuti himself felt that the abandonment of Sita by Rama was unjustifiable and formed a serious defect in the character of his otherwise ideal king. He, therefore, placed Rama in a very difficult situation, which in a great measure lessened the unjustifiable character of the young monarch's action in abandoning his virtuous wife. "

Explain the difficult situation above referred to and form your own estimate as to how far the abandonment of Sita is compatible with the character of Rama as an ideal King.

1927

1. (a) Explain fully any four of the following passages indicating in each case their exact bearing on the event of Uttararama-charita.

(1) आनीर्भिन्नो गभीरत्वादन्तर गूढघनव्यथा ।

पुटपाकैर्प्रतीकाशो रामस्य करुणो रसः ॥

(2) आर्यपुत्र इदानीमसि त्वम् । अहो उत्खातमिदानीं मे परित्यागलज्ज शल्यमार्यपुत्रेण ।

(3) एको रसः करुण एव निमित्तमद्राद्भिन्नः पृथक्पृथग्विवाश्रयते विवर्तान्

- (4) मनोरथस्य यद्वीजं तद्वैनादितो हृतम् ।  
ललायां पूर्वललायां प्रसवस्योद्भवः कुतः ॥
- (5) यत्पुनश्चन्द्रकेतो वदसि किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्ष इति तत्पृच्छामि  
किं व्यवस्थिताविषयः क्षत्रधमे इति ।
- (6) सप्रत्यवचनीयो राजन्येऽपि प्रश्रयः ।
- (b) Write explanatory notes on:—  
पदवाच्यग्रमाणशो, त्रयीविद्या, ब्रह्मपारायण, तौर्यत्रिकसूत्रकार and गर्भ नाटक.
3. Explain any two of the following remarks with special reference to Uttararamacharita.
- (1) The temper of Bhavabhuti was akin to the grand and the inspiring in nature & life. There was ample scope for the poet's great ability in depicting the rugged as well as the tender elements of nature.
- (2) Bhavabhuti may not rank high for his characterization, but he excels in drawing with a few strokes the typical features of a situation or emotion.
- (3) The conflict in Uttararamacharita is a psychological one -that is- between love and duty.

### 1930

2. Translate into English—
- (a) कौसल्याः—जात इतोपि तावदेहि । ( उत्सङ्गे गृहीत्वा ).....गर्भपश्मलः ।  
जात, पश्यामि तावत्ते मुखपुण्डरीकम् ।
- (b) अद्वैतं सुखदुःखयोरनुगतं..... etc.  
विश्रामो.....  
.....कथमप्येकं हि तत्प्राप्यते ॥
- N. B. — Name the metre in the stanza and write explanatory notes on the words printed in black.
3. Write short notes on:—
- (d) Bhavabhuti's observation of animate and inanimate Nature.

5. (a) Write brief grammatical and explanatory notes on any four of the following:—

पाक्यज्ञ, सांनाहुक, वैखानस, उषर्बुध, सौनिक and दुर्मनायमान

- (b) Explain clearly the allusions in the verse;

बुद्धास्ते न विचारणीयचरितास्तिष्ठन्तु.....

.....तत्राप्यभिज्ञो जनः ॥

6. What important changes has Bhavabhuti made in the original story of the Ramayana while writing his play? State how far the dramatic purpose is served by those changes.

Or

Criticize Rama's action in abandoning Sita. What is Bhavabhuti's opinion regarding the abandonment?

7. Explain with reference to Context any six of the following.

(a) अथवा कृतः प्रियतमा । नूनं सकल्पाभ्यासपाटवोपादान एष रामभद्रस्य भ्रमः

(b) अन्धतामिहा ह्यसूर्या नाम ते लोकास्तेभ्यः प्रतिविधीयन्ते य आत्मघाति इत्येवं ऋषयो मन्यन्ते ।

(c) वीराणां समयो हि दारुणरसः स्नेहकर्म बाधते ।

(d) ब्रह्मणीव विवतानां क्वापि प्रविलयः कृतः ।

